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THE GODMAN COLLECTION.

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# PERSIAN CERAMIC ART

IN THE COLLECTION OF

*MR. F. DUCANE GODMAN, F.R.S.*

THE THIRTEENTH CENTURY LUSTRED VASES.

BY

HENRY WALLIS.

WITH ILLUSTRATIONS BY THE AUTHOR.

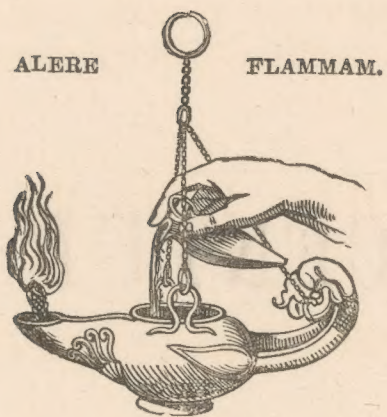
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TO

AUGUSTUS WOLLASTON FRANKS,

C.B., LITT.DOCT., F.R.S., V.P.S.A.,

KEEPER OF THE DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES  
AND ETHNOGRAPHY IN THE BRITISH MUSEUM,

THIS VOLUME

IS RESPECTFULLY INSCRIBED,

IN ADMIRATION OF HIS ERUDITION, JUDGMENT, AND UNTIRING PERSEVERANCE DISPLAYED

IN COLLECTING AND CLASSIFYING THE MATCHLESS CONTENTS OF THE

GALLERIES DEVOTED TO CERAMIC ART IN THE

DEPARTMENT UNDER HIS CHARGE.







## PREFACE.

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THE intention of the present series of Plates is to reproduce, in colour as near as possible to the originals, a group of pottery of rare artistic excellence, and to contribute material towards the history of the Ceramic Art of Persia. Respecting the first point nothing need be set forth here; a glance will show the connoisseur the quality of the ware. As to the second, it may be remarked that these bowls and vases are examples of the earliest known pottery of the country since the time of the Arab conquest, and as their date is authenticated beyond any reasonable doubts, the historian is placed in possession of a number of facts relating to style of design, scheme of ornamentation, and method of fabrication which may be used as tests in his work of classification. Moreover, it should be stated that this date is considerably earlier than that of the wares generally regarded as representing Persian ceramic art, and also long anterior to the time when artistic pottery was produced in Europe—that is to say, in Europe west of the capital of the Byzantine Empire, and after the classic epoch, of course, understood.

The specimens of the art of the Persian potters, so highly commended by writers on ceramic art in the past, are now known to belong to a comparatively late period. They for the most part date from the artistic revival in Persia, due to the national prosperity under the firm and sagacious rule of Shah Abbás. Their choicest examples, and those which have been the most assiduously sought for, are the vessels decorated in lustre colour. It is indeed through these that, until quite lately, Persian lustred pottery acquired its reputation in Europe.



Within scarcely more than the past decade collectors have become acquainted with a much earlier development of the art, having its lustre in finer and more delicate colour, and especially evincing a partiality for the more opalescent hues, in which the later examples are deficient; also, when reflecting a red lustre, the glow is that of the ruby rather than that of burnished copper. The elements of design in the ornamentation are likewise more imaginative and spontaneous. Considering that these wares date from about 600 years back, and remembering also the vicissitudes of Persian history during that period, it will be understood that the sum total of these fragile little vessels which has survived to our own day must necessarily be limited. It would have been no matter of surprise if all had perished, or, at least, if no traces of them had been left above ground. Fortunately, however, certain choice examples, not, it is true, numerous, but most valuable for the extent of their typical representation, have escaped destruction. The large majority of them are included in the ceramic collection of Mr. F. Du Cane Godman, so well known to students and amateurs of Oriental pottery. In permitting their reproduction Mr. Godman will have earned the thanks of all interested in artistic research, as by his volumes (edited in concert with Mr. Osbert Salvin) dedicated to the illustration of the Fauna and Flora of Mexico and Central America he has laid under a lasting obligation the students of Natural Science.

Had I consulted my own inclination my task would have terminated with the completion of the drawings of the vases, leaving to more competent authorities the determination of their relationship; or at most it would have extended only to their classification, by reference to some trustworthy history of Persian pottery. But such a volume at present does not exist, and no amount of mere literary research can collect the materials which will supply its place. It is with the spade rather than with the pen that the exponent of Persian ceramic art must make his preliminary studies for the history that may be accepted as final. Yet, even now, something may be set forth throwing light on some of its phases, and indicating the influences which determined its development or may have assisted in fostering its growth.

The obstacles confronting the inquirer are neither few nor trivial. Apart from the lack of examples of the earlier period of the art, they consist mainly in the vagueness and uncertainty of the authorities he has to consult. Too often the clue to the derivation or the date of a ware is found only in the casual allusion of an Oriental writer,



and then there always remains the doubt whether his statement may not be erroneous. Again, it is impossible to trace the course of the most intimate and human of all the arts, without having at hand a sufficiently comprehensive history of the people whose pottery is under consideration. Now in the case of Persia, while the broad facts of her history may be readily acquired, yet the detail which should fill in the outline and give vitality to the narrative, although it may exist and be known to specialists, is beyond the reach of those not making the study of Persian literature the work of their lives. Dealing with materials of this nature, I am conscious that the following pages must contain many shortcomings. All that I can venture to hope is, that the labour they represent may to some small extent be serviceable to future workers in the field. And when the results of scientific excavations in the soil of Persia have found a place in our museums, an art so intrinsically beautiful and so important from its relationships will not fail to obtain trustworthy classification and an adequate record of its history.

I have collected in the Appendix a number of illustrations of recently-discovered remains of Oriental pottery, related by affinities of fabrication, design, and period to that forming the subject of this volume.

The strong influence exercised by the art of Byzantium on that of mediæval Persia is unquestionable. Since, however, little is known of the Ceramic Art of the Greek Empire, I have embodied in the Appendix Plates the results of some researches relating to Byzantine pottery.

It will be remembered by those who have given their attention to the Persian wares that examples of another phase of the XIIIth century lustred pottery are to be found in the tiles of the period, of which some few museums and collections in this country contain specimens. Their ornamentation shows elements of design similar to those decorating the bowls and vases, and they being more numerous make us acquainted with figure-subjects and motives of ornamental design not depicted on the vessels. Mr. Godman's collection is exceptionally rich in these lustred tiles, and it is intended to supplement the present volume with reproductions of them in the form and style of the accompanying Plates. An endeavour will be made to render the representation of the art as complete as possible, by adding to the series typical examples from the National Museums and Private Collections.



In conclusion, I must beg to express my warmest thanks to Mr. Samuel J. Hodson for executing the chromo-lithographic plates. Had he not kindly offered to lay aside the brush for a time and resume the crayon, the publication of this volume might have been long delayed, and it would certainly not have contained colour-prints of the high quality of the present series. On this occasion, as formerly, I must offer my grateful thanks to the gentlemen connected with the Ceramic Departments of the British Museum and South Kensington Museum for the facilities afforded in drawing the objects in their cases, and for the valuable information they are always so ready to impart. Similar acknowledgments are due to Dr. von Falke, Director of the Industrial Museum at Vienna, for obtaining copies of Oriental miniatures from the Imperial Library; to M. Marcel Dieulafoy for enabling me to copy the pottery discovered by him at Susa; to M. E. Pottier, of the Department of Greek Antiquities at the Louvre, for the same office in regard to that discovered by him at Myrina; and also to many other gentlemen on the staffs of Public Museums or owners of Private Collections.

HENRY WALLIS.

*September, 1891.*

Woodbury, Biggin Hill,  
Norwood. S.E.





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FIG. 1.

## LIST OF PLATES.

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PLATE I. Persian Wall-tile. Star-shaped. Two running hares, arabesque-ornament, reserved on golden lustre ground, inscription in ruby lustre; arabesque ornament in centre and rim in blue. Height  $6\frac{7}{8}$  inches. A tile of this class is dated A.H. 614 (A.D. 1217); see No. 147\*, Catalogue of Persian Art, Burlington Club, 1885.

PLATE II. Persian Wall-tile. Star-shaped. Two seated hares and floral ornament reserved in golden lustre; conventional flower, leaves, and line round margin in blue; spandrils at top in green. Height 8 inches.

PLATE III. Persian Bowl. On the inside a cypress tree with bird, on either side a seated hare reserved, the ground in conventional floral ornament, analogous in drawing to Veramin star-tiles dated A.H. 661 (A.D. 1262). On the outside arabesque ornament; the whole in deep lustre. Diameter  $7\frac{7}{8}$  inches.

PLATE IV. Persian Vase. Arabesque ornament on the neck, on the upper half of body standing female figures, reserved, divided by bands of ornament; on the lower half bands of arabesque ornament, reserved, divided by bands of ornament; the whole in deep golden lustre. A blue glaze on the inside. The surface impressed, as if moulded. Height 13 inches.

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PLATE VI. Persian hexagonal Bowl. On the inside a seated female figure and arabesque ornament, surrounded by waved lines reserved on golden lustre. On the outside flourishes in the same lustre colour. Diameter  $5\frac{3}{4}$  inches.

PLATE VII. Persian Vase (jug-shaped). On the neck an upper band of fictitious Arabic characters, reserved; below a second band of scroll pattern; the body in arabesques and conventional leaves, reserved; below a band of fictitious writing, reserved, and a lowest band of scroll ornament; the lustre originally deep in colour, paled by rubbing. Three bands of blue at the rim, the bottom of the neck, and the belly of the vase. Height 8 inches.

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PLATE XIII. Persian Bowl or Basin (imperfect). On the inside, a circular medallion in the centre containing horsemen, next a narrow band of Kufic letters as ornament, reserved; then a wide band of horsemen separated by cypress trees (in one space a seated figure); the outer band, below rim, Kufic letters as ornament, reserved; the whole in golden lustre. Diameter  $7\frac{1}{2}$  inches. (For the exterior ornamentation see Fig. 2.)

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(When not otherwise stated the ground, or surface, of the above pottery is white, inclining to cream-colour, the glaze being stanniferous. When the ground is blue it derives its colour from a deep blue vitreous glaze.)









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# PERSIAN CERAMIC ART

IN THE XIII<sup>TH</sup> CENTURY, AND ITS RELATIONS.



FIG. 3.—LUSTRE VASE, H.  $5\frac{1}{4}$  INCHES,  
BELONGING TO MR. F. DUCANE  
GODMAN, F.R.S.\*

As far as can be ascertained, the majority of the objects of which chromo-lithographs are given in the present volume have been brought to England from Persia within the last ten or twelve years, some, indeed, have arrived only quite recently. Specimens of the Ceramic Art of Persia had previously reached Europe, but in very small quantities. They were principally vessels in soft paste porcelain, either white, and then generally pierced, the interstices being filled with vitreous glaze, or painted in blue. Some few bore coppery lustre ornamentation on a blue or white ground, and these are now known to belong to the period of Shah Abbás (1585–1627). The information

offered respecting Persian pottery in comprehensive histories, like those of Marryat and Jaquemart, is vague in the extreme, and such classification as may be there attempted is obviously mere conjecture. An acute observer and diligent inquirer into the history of ceramic art, Mr. Fortnum, in his admirable treatise on the Maiolica at South Kensington

\* This Vase is not given in chromo-lithography, because it was reproduced in this manner in Part 1 of 'Notes on Early Persian Vases,' Henry Wallis, 1885.



Museum\*, takes careful notes of the Persian wares he had found in the English and continental collections, but makes no reference to the earlier lustre ware now under consideration, which is tolerably clear proof it was unknown in Europe at the time of the publication of 'Maiolica.' Glazed tiles with analogous ornamentation to Mr. Godman's vases appear to have first arrived in England about the year 1876. Examples of the vases first came before the public in the Exhibition of Persian Art at the Burlington Fine Arts Club in 1885. There were four pieces, three belonging to Mr. Godman, and one to Mr. Crichton; they are described in the Catalogue of the Burlington Club Exhibition, and were afterwards more fully examined in the first number of a series of papers on Persian Ceramic Art† by the present writer.

The reason for assigning the XIIIth century as the period when these vases of Mr. Godman were produced is their affinity with various tiles (unquestionably of Persian origin) bearing inscriptions, in which are found dates ranging through the VIIth century of the Hegira. The similarity of ornamentation, technical procedure, and material is unmistakable.

The striking qualities of design and the splendid coloration of these vessels cannot fail at once to impress the student of artistic pottery, for in these respects they stand forth among the most brilliant conceptions of the art. They distinctly possess the characteristics of one of those rare epochs of renaissance when the aspirations of the artists were fully realized, when the work of their hands was crowned with complete success. They contain internal evidence of belonging to such a spring-tide of artistic revival. Their patent originality, and the indication of rapid execution, show that the artists were rejoicing in the joy of new-found power. And some measure also of their delight is shared by us, who happen, as it were, on this long-lost treasure.

It would be useless labour to attempt to estimate the relative value of the marvellous artistic finds that the luck of the present age has brought to our collections, but here, at least, is a find that, from whatever point of view it be regarded, is emphatically a gain for all time. It is valuable to the archæologist and historian of art for supplying a lost link in the series of the master work of the ceramic art, and it is valuable to the artist both for its direct teachings and pregnant suggestions. When we examine the scheme of

\* Catalogue of the Maiolica in South Kensington Museum. C. Drury E. Fortnum, F.S.A. 1873.

† Notes on Early Persian Vases, with Illustrations. Henry Wallis. 1885-1889. Published by Quaritch.



ornamentation displayed on these works, and comprehend the methods of their technical processes, it is easy to see where certain later well-known and justly-famous wares had found their motives of inspiration. Hence it may be trusted that the influence which has been so fertile in the past is scarcely likely to fail in the future. And when our ceramic artists have had an opportunity of studying these remarkable works they will surely learn from them lessons not less instructive than those mastered by their predecessors from the same source four centuries ago at Faenza and Pesaro, at Urbino and Gubbio.

Valuable as may be the instruction to be derived from these cherished treasures of a far-away past, and unfailing as must be the enjoyment they afford us, we desire still further to know from whence they sprung and what fortunate combination of happy circumstances presided at their inception. Art of this quality is no mushroom growth; it could only have arisen in a land where artistic traditions had long taken firm root. More than most countries, the career of Persia has been chequered by troubles and disasters. Sometimes it may have appeared as if the traditions of her artistic renown had faded and utterly vanished; yet they never completely died out, but were ever ready to spring into fresh life when the evil times had passed away.

Respecting the history of the art of Persia, it must be frankly admitted that the materials at command are too scanty to allow its being attempted at present. There exist remains of the monuments of various periods, separated sometimes by gaps of centuries, and there are, in museums and collections, some few objects of art of early times which have served for ornament or domestic uses. Both classes have been the subject of valuable dissertations by distinguished archæologists, but no one has yet ventured to attempt a continuous history of the art in its entirety. Even the political and social history of Persia has received but summary treatment. Oriental writers are provokingly vague in their descriptions, and the European compilers of Persian history have done little more than confine their attention to setting down the changes of dynasties, the names of the various rulers, with generalized accounts of their conquests or defeats in battle. We should naturally like to know what was the social life of the people who used these vases and bowls, and decorated the walls of their palaces and mosques with these radiant tiles; but history is silent on this point. We may learn that



at the commencement of the XIIIth century the empire was under the rule of the Atta Begs, and from the mention that some of these princes encouraged art and learning we are reminded of the courts of the Italian Duchies prior to the XVIth century. There were probably Persian Urbino and Mantua, animated by a very vigorous national life, abounding in energy and overflowing with local patriotism, precisely the atmosphere best calculated to stimulate the growth of a national art. These centres of provincial culture must have received a rude shock when, yet early in the century, Persia heard upon her frontier the advancing steps of Jenghiz Khan, whose armies presently overran her provinces, destroying cities and massacring their inhabitants. The same course of events appears to have followed as on similar occasions in some other countries, where civilized nations have been overcome by barbarian hordes. The conquered tamed their conquerors, and the latter, enervated by luxury, either perished or sunk into insignificance. In this instance, at least, the country seems to have quickly recovered from its disasters, and the artistic revival, if impeded, was not seriously injured. If we would really know what were the life and thought of the makers and users of these vessels, it is to the objects themselves we must make the demand. Fortuny, the painter, writing to Edouard de Beaumont, when sending him some sketches of swords in the arsenal of Venice, remarked:—" *Ne trouvez-vous pas que ces vieilles lames racontent le passé mieux qu'un livre?*" and added, "*Pour moi elles babillent à qui mieux mieux.*" The gifted young Spanish painter—too soon lost to art—had read the open secret, that the testimony of the work of art itself is ever its most trustworthy record\*.

An elaborate examination of the forms and tendencies of early Persian art in the period preceding the XIIIth century does not come within the scope of the present volume; but briefly to remind our readers of some of the remains of that art may impart additional interest to the consideration of the objects here illustrated.

It is significant that one of the earliest known monuments of Persian derivation that has escaped the ravages of time is an example of ceramic art; it is in fact the most splendid passage of decoration in glazed plaques that has reached us from antiquity. This is the series of polychrome reliefs from the king's palace at Susa, discovered by

\* It may be objected that forgeries are not infrequent; probably none, however, escape detection when they come beneath the inspection of competent judges. The actual manipulative execution of one age can never be exactly simulated in another, no more than the genuine sentiment of a past time can be reproduced to order. And the very forgery itself testifies to a phase of the spirit of its age.



M. Marcel Dieulafoy and now placed in the Louvre \*. These brilliant examples of the art of the Achæmenian dynasty (B.C. 560–331) have recently excited so much attention, and are so well known, that it is only necessary to note one of their distinguishing characteristics, namely, their transcendently beautiful colour. This quality is due to the special, inborn talent of the native artist. The motives of design show the influence of the Assyrian and Babylonian schools: novelties (for their time) in the modelling and manipulation betray the hands of the sculptors from the Ionian cities of Asia Minor, who had been attracted to the court of Susa by the liberal rewards of the Great King; but the colour that gives life and animation to the athletic forms of the bearded warriors, and that relieves the lithe and sinewy limbs of the majestic lions from the enamelled surface, rivalling in purity the sapphire skies of their own Bakhtiyári mountains, is essentially of the soil. It is an earnest and forecast of those dazzling combinations of colour that the Persian palette was to produce in the future. Unfortunately no specimens of glazed Achæmenian pottery have yet been found. That there must have been a pottery paralleling the art we have referred to is unquestionable. Glazed vessels are frequently, though not always, accompanied by analogous tiles; but the glazed tile invariably implies a contemporaneous glazed pot. The excavations at Susa yielded a certain amount of glazed vases; the earliest of these, calculated from their position in the mounds, M. Dieulafoy attributed to the Parthian era, and their design and technical qualities confirm this suggestion, their obvious affinities being with the Ptolemaic pottery of Egypt, indeed some may have been fabricated in that land.

The mention of Egypt introduces a very important factor in the evolution of Persian art generally, and in no department of that art was its effect more palpably displayed than in its pottery. The influence of the art developed in the Nile valley on that of Persia was brought about in various ways. It followed from the intercourse between the two countries after the Persian invasion, when the suites of Cambyses and his successors of the XXVIIth dynasty saw spread before their eyes that wealth of artistic treasures, such as Herodotus says was to be found in no other country †. Much of this was taken to Persia, and the booty was still greater when Ochus reconquered Egypt, B.C. 340. The influence was also furthered by the

\* Within the past few months the Direction of the Louvre has generously presented casts of the Frieze of the Archers of the Guard, painted in the colours of the original, to South Kensington Museum.

† Herodotus, ii. 35.



importation of Egyptian objects of art in the legitimate course of commerce by the Phœnician traders. Again, since it is known that thus early in history the Achæmenian monarchs practised the system, common to Oriental conquerors in later times, of transplanting the artisans of the countries they had overcome to their own capital or provinces\*, there were doubtless Egyptian artists working in Persia along with those of the other tributary nations, and being the most skilful would exercise a preponderating influence on the native art. They would find apt pupils in their masters, who displayed remarkable quickness, according to Herodotus, in adopting the manners and customs of foreigners†. Of the direct teaching nothing can be affirmed, further than that the probabilities are all in favour of it having taken place, but that Egyptian pottery was used as models by the Persian workmen is capable of proof. They copied the technical processes and they copied the motives of decoration, as cannot fail to be noticed by anyone studying the art of the two countries. A striking illustration of the fact is shown in a plate discovered last winter in the Fayoum, and of which a sketch is given in the Appendix‡.

Comparing this plate, which may belong to the IIIrd century, with some of the XIIIth century Persian tiles, having for subject animals surrounded with conventional foliage, and with the centres of certain plates of the same date in the British Museum, and figured in Part 2 of 'Early Persian Vases,' it is at once seen that their method of representation follows the lines of the Fayoum plate. The probable explanation being that as these Egyptian plates were very striking and beautiful objects—they are painted in a rich manganese purple on ivory-white, the reverse being in brilliant turquoise-blue—some few may have been preserved in Persia, or, as in the case of the present example, dug out of some tomb or ruined building, and naturally, being much admired, would be copied by the ceramic artists. Another instance of mediæval imitation of Egyptian design is seen in a small vessel in lustred faïence, shaped like a duck, now in the British Museum, and excavated at Brahminabad, an Indian city said to have been destroyed in the XIth century (see Appendix, Plate VI. fig. 9). The form of this vessel is similar to others of Egyptian fabrication in pottery and ivory, and which date as far back as the XIXth dynasty. Sometimes instead of a bird the body of the vessel is modelled to resemble an antelope, as in an example in faïence in the Louvre, and another in the possession of the author. In Mr. Flinders Petrie's exhibition of 1889 was displayed an interesting example carved in

\* Herodotus, vi. 20: 119.

† Herodotus, i. 135.

‡ Appendix, Plate XIII. fig. 8.



ivory and having the form of a goose. Mr. Petrie found it along with objects of the Ramesside time while excavating at Gurob. Other similar instances occur of the reproduction of ancient motives in modern artistic work. And this is not surprising, considering the enormous industrial activity of the Egyptian artists and craftsmen, and which extended over a period of some two score centuries. A certain amount of the proceeds of this artistic industry was disseminated over the East, probably reaching China and Japan; and not only did it go to the East, but it also found its way to the countries bordering the basin of the Mediterranean. The larger portion was destroyed or worn out by accident or usage, but some would be preserved in the manner suggested. Therefore, in seeking the derivation of special forms in the later phases of ceramic art, it is necessary to take into account a possible Egyptian influence.

It is scarcely necessary to say that the Persian potter was not a mere copyist. His artistic sentiment was too strong, the genius of the race was too independent and original to admit of servile imitation. All he produced was stamped with his own idiosyncrasy. The elder brother of the art in his forty centuries or more of practice had explored all its secrets, had initiated all its executive methods; the younger found these ready to his hand, and, while maintaining the old traditions, he lavished on the creations of his art the high qualities of his own fervid and passionate temperament.

It was stated above that vessels of the Parthian epoch were found at Susa (they fill a glass case at the Louvre); their only distinctive qualities are their blue glaze and forms allied to the Egyptian pottery of the period. The Parthian dynasty (B.C. 331-A.D. 226) evidently covered a period of artistic sterility in Persia. The veneer of Greek civilization, which imparted an artificial lustre to the court of the Arsacides, did not descend to the people, who maintained an attitude of sullen revolt. But the national life was renewed on the accession of Ardechir (226), the founder of the Sassanian dynasty (226-641); when also the national religion resumed its dominant position. For proof of this fact convincing evidence is furnished by comparing the coins of the Parthian and Sassanian dynasties. The former contain no allusions to the national religion, and the inscriptions are in Greek; while in the latter the inscriptions are in the ancient characters, and they bear representations of the altar on which is burning the sacred fire. Examples of the lesser arts are at present so few that it is impossible to trace the course of the artistic renaissance from this source. The monumental sculpture cut in the living rock, which still survives scattered over the land, is decidedly flamboyant in style; but then this rock-sculpture may



not be typical of the best Sassanian art. Although the number of the smaller objects having reference to ceramic art is limited, fortunately some few of them give valuable hints as to what must have been its ornamentation; and the motives of their own decoration show distinct relationship with that of their descendants of the XIIIth century (see Figs. 4, 5, & 6, and Appendix, Plate XIII. figs. 3 & 5)\*. The Sassanian period was perhaps, after the Achæmenian, the most important in the history of Persia; it was important for what it accomplished and what it promised; and its collapse was really the most serious disaster that the empire has sustained. Persia was not only establishing political relations extending from Europe to the extreme East, she was also becoming one of the foremost centres of intellectual life. The science and philosophy of the Platonicians, driven out of the Byzantine empire, found a refuge at the capital of



FIG. 1.



FIG. 2.

\* The silver bowls ornamented with gold, represented in Figs. 4, 5, & 6, have been drawn from the electrotype copies at South Kensington Museum of the originals at the Hermitage, St. Petersburg. They are described in Mr. A. Maskell's Handbook on the Russian Arts, one of the Art Handbooks of the Museum. Respecting the bowls in Figs. 4, 5, & 6, Mr. Maskell says:—"The costumes and accessories of the royal huntsmen aid us considerably in fixing the date of these important pieces. We are chiefly enabled to do this from a comparison with a monument known under the name of Takt-i-Bostan, situated near the modern town of Kermanschah. This consists in the sculpture in relief on the rocks forming the entrance to a cave, or rock-temple, executed during the reign of Bahram Kermanschah (389-399)." Mr. Maskell attributes Fig. 5—the bowl bears an inscription in Pehlvi—to this period, and the other, Fig. 4, to the time of Bahram I. or II. (273-296). The bowl in Fig. 6 was dug up by a peasant in the village of Kychmennof, in the government of Viatka, in 1874. The two huntsmen-bowls are evidently intended for portraits of royal personages, and they recall the fact, mentioned in Mirkhond, of vessels thus ornamented being fabricated by the Byzantine artists. According to the Persian author, King Schapoor Dhou'lactaf determined to visit in disguise the capital of the Emperor of the Greeks: "Having thus left his army he set out for Constantinople, which was the usual residence of the Greek Emperor. It happened by chance that on the day of his arrival the Emperor gave a magnificent banquet. Another singular circumstance is connected with the event. Before Schapoor had left his army the Emperor had ordered a painter to proceed to the Persian camp, there to paint the portrait of the King and bring it to Constantinople. The painter having fulfilled his commission, laid his work at the foot of the throne, and the Emperor then gave orders that the effigy of the King of Persia should be graven on a large number of vases and cups in gold and silver. Schapoor being then arrived at the city on the day which the Emperor set apart for his festival, seated himself at one of the public tables, where were also some of the Imperial guard. Now on this table was placed one of the cups bearing the portrait of the King; and it chanced that one of the high officers regarding Schapoor as he sat at table, was struck by his resemblance to the portrait graven on the cup. He immediately informed the Emperor that Schapoor, disguised as a merchant, was present at the banquet. Being brought before the Emperor he at first declared himself to be one of the confidential servants of the Persian king, who, having committed some fault, had fled to avoid the royal displeasure." Eventually Schapoor admitted his identity, and paid the penalty of his temerity by suffering a long imprisonment. Whatever the facts as to the dramatic portion of the narrative, that relating to the works of art is evidently founded on a knowledge of the artistic practice of the period.



FIG. 3.



Khosroès. Christianity also, although bitterly opposed by the Magian priests, who naturally considered it a dangerous rival, maintained a footing throughout the land \*. The ancient religion of Magism would necessarily be affected by these two powerful influences, and if the natural course of events had been allowed free development, either a general toleration might have been attained, or the State religion would have been probably modified, so as not to be a barrier to progress, an implacable enemy to the higher forms of art, a scorner of science, and the fortress of fanaticism, such as is the creed forced upon Persia by the spear-point of the Arab.

However deplorable the event, the Arab conquest of Persia naturally claims the close attention of the general historian: its immediate interest to the student of the history of art is simply to call forth an expression of regret. Art was little regarded by the Ommiade Kaliphs, and the artistic achievement of the Abbasides lives only in literary passages of meaningless hyperbole, adapted by the European author from his Oriental colleague. Of the asserted magnificence of the court of Haroun-al-Raschid (786-809) we have only the indefinite statements of the chroniclers.

Modern writers qualify the art produced in Persia, Egypt, and the countries under Mohammedan rule as "Arab," forgetting that the evidences of an Arab art, other than that on a par with the abortive attempts of uncultured savages generally, have never existed. M. Renan has pointed out that the so-called Arab philosophy should be entitled Greco-Sassanian, so the art of the various Muslim countries should bear the appellation of their separate nationalities. The art of mediæval Persia, of which the works under present consideration are among the earliest-known examples, shows the influences of foreign arts,

\* If Mirkhond may be believed, it made converts in high places. "It is said that Noman (a satrap of the reign of Yezdedjerd Alathim) worshipped idols, and that he had a vizier who was a Christian. One clear day in spring Noman was seated with his vizier on the roof of the castle of Khournak. His eyes wandered over the fields and gardens and streams surrounding the castle, and he pointed out to the vizier that no scene on earth could exceed in beauty that spread before them. 'It is true,' replied the vizier, 'but yet something is wanting to the perfection of the spectacle.' The Prince having asked wherein lay the defect, the vizier added, 'that none of these things were eternal, but all were subject to destruction and decay.' 'What thing is there,' demanded the prince, 'having a duration that is eternal?' To which the vizier answered 'that the only place possessing delights that never suffer diminution is the garden of divine mercy, and the orchards of Paradise. To obtain a perfect assurance of this felicity, we must embrace the true religion, and submit ourselves to the ordinances of God, who is full of loving-kindness and whose mercy never faileth.' Noman, struck by these words, embraced the Christian religion; he left his palace, he put on the garb of austerity, he abandoned his dominion, his treasures, and his family. He went forth into the world and disappeared for ever."—*Mirkhond. History of the Persian Kings of the Sassanian Dynasty.* See translation by A. I. Silvestre de Sacy, 1793.



but none that had been nurtured on the sterile soil of Arabia. The Arab mastered the land, he held the sceptre, he imposed the Koran and its creed on the people, but only for a time. He had swept aside the native dynasty, but he in turn had to make way for the Mongol, the Turk, and the Tartar; and although the Koran was nominally the sacred book of the national religion, its tenets and dogmas were transformed, and in the hearts of the people the old faith reasserted at least some measure of its ancient ascendancy, retaining, unfortunately, its most obnoxious element—its intolerance. The national movement appears to have acquired strength by the beginning of the XIth century, and finds free expression in the national literature during that and the succeeding century. Doubtless, if ever the remains of the art of that time are recovered—and this is not improbable—we may trace the early tentative efforts of the precursors of our XIIIth century pottery, which, although itself the art of a period of renaissance, implies, as before remarked, no short antecedent apprenticeship of diligent practice. If only regarded from the historical point of view, it is to be regretted that the vestiges of an art bearing the influence of Byzantium, India, and possibly China are still awaiting the spade of the excavator. They will have much to tell of Alexandria and Antioch, Athens and Constantinople, as well as of the ancient cities of Hindustan, and even of those of far-distant Cathay; but besides all this they will, like the cup of Khosroës, also carry the impress of an art which is purely national.

Of the above-mentioned influences the Byzantine is by far the most important, because, however stereotyped we are accustomed to consider its forms, its art represented nobler traditions and higher motives of subject and design than those of China and India. From its geographical position Persia would naturally find herself placed in intimate relationship with India, where art in the Xth century had long arrived at a high degree of perfection. Her tissues were of the finest, her incrustations in metal showed consummate technical skill, her jewelry and gold and silver vessels were remarkable for their elaborate ornamentation and evincing that sublime indifference to all considerations of time and trouble characteristic of the patient Hindoo. The principles of design generally, though supple, do not appear to have been very alert or strikingly original, and the colour though bright and positive was liable to lapse into crudeness or flame into harmonies of sultry and tropical intensity. The crowded compositions carved in high relief, as decoration for the monuments, suggest an exuberance of life almost bewildering, and their combination with the highly ornate architecture must have resulted in effects more gorgeous than



refined. On all occasions wherein they could be employed, there appears to have been a profuse use of precious stones, a stimulating element which may be as fatally dangerous to the decoration it is intended to exalt as alcohol is to the human frame. Indian art contained strong Assyrian and Asiatic Greek elements, but derived through Persia at the Achæmenian period. Thus the mediæval influence was to a certain extent a reaction, and it is curious to observe that later on the action was again reversed when, after the XVIth century, Persian influence was dominant in the art of the Mohammedan states of India.

That the influence of Chinese art was also powerfully asserted is known from indirect sources; but as examples of that art previous to the period under consideration are problematical in Europe—even if they still survive in their native land is a matter of doubt—it is difficult to say in what form the influence was manifested. The religious and ritualistic art of India and China would scarcely present much that was attractive to the Persians, since the system of Buddhism had gained no footing in that country. The admiration would therefore have extended only to objects of secular art. What may have been known of Chinese porcelain, and how far it served as a model for imitation, can be more conveniently considered when examining the vases themselves in the following section.

No very profound research is necessary to trace the Byzantine influence in Persian art. It needs but a glance at the effigies of the Shahpoors and Bahrams carved on the rock-surfaces at Takt-i-Bostan, Nakhschi Roustem, and elsewhere to see that the sculptors had studied in the workshops of the late Roman Empire. Illustrated volumes on Persian architecture, like those of Flandrin and Coste, and the most recent one by M. M. Dieulafoy, show how much the architects were indebted to Constantinople and Antioch, both for general plans and details of ornamentation. And examples of the splendid arts of the Byzantine jewellers, enamellers, illuminators, embroiderers, glass-workers, and potters would be as well known, although not in such large quantities, in the bazaars of the Persian cities as they were in the markets of Constantinople and the seaports of Asia Minor. Fortunately for the student, their representation in the various museums and private collections of to-day is tolerably copious, principally, it is true, in objects of ecclesiastical art; still they accurately reflect the general style of ornamentation, and the technical processes would be the same whether the utensils were devoted to civil or religious usages. It happens, however, that precisely the specimens of the particular art with which we are most concerned have, according to modern writers on Byzantine art,



entirely disappeared. When Byzantine pottery will find adequate representation in the cases of our museums cannot be asserted; probably, if excavations with that object were judiciously carried out, the period would not be far distant. Meanwhile, for what the present writer has been able to learn on the subject the reader is referred to the Appendix. While awaiting the unearthing of the faïence, the inquirer may profitably consult the vessels in enamel, which would contain analogous motives of ornamentation, although less freely drawn, and not only those from Constantinople but also the enamel basins of Limoges, the design of which—evidently inspired from Byzantine sources—will afford no less valuable suggestions.

One means by which Byzantine influence, and indeed that of other countries, would extend to Persia, is suggested by the not infrequent mention in the native historians of the presents received by the king from the Greek Emperor and other monarchs. Mirkhond, the historian, relates that Khosroës Parviz, when visiting Constantinople, was received with great honour by the Greek Emperor, and was presented by him with “one hundred young boys, natives of Turkestan, and all of them beautiful as the moon, and also twenty young princesses who had been taken captives by the Greeks. To these were added a large ingot or amulet of gold; a golden table, enriched with precious stones, and on which was placed a vase in mother-of-pearl full of rubies and other gems; a thousand robes in embroidered stuffs brocaded with gold, besides many other precious things.” The same author, in his history of the reign of Nouschirvan, mentions that the King of China, “who lived in a palace paved with pearls and precious stones, and through which flowed two streams that watered the camphor and aloe trees, the perfume of which was diffused throughout a circuit of two parasangs, and whose harem contained a thousand ladies, all daughters of kings,” sent an embassy to Nouschirvan; and the gifts brought by the ambassadors comprised:—“a panther whose body was entirely covered with pearls, and the eyes formed of two precious stones of a red colour; a sword-hilt of emerald ornamented with stones of the greatest value; and a silken robe, on which was represented a king habited in the same dress as the King of Persia, wearing his royal robes, with the crown on his head and surrounded by his courtiers and attendants, who each held in his hand a robe brocaded with gold and bearing figure subjects. The whole of this representation was embroidered on a ground of celestial-blue silk. It was laid in a golden box which was borne by a young maiden, whose face was veiled by her hair. The maiden on drawing aside her hair discovered a countenance of such dazzling beauty, that she appeared to the beholder like



lightning on a dark night." On another occasion Nouschirvan received a present from the King of Hindustan. Among other objects was "a vase made from a precious stone, of a red colour, and filled with pearls. On one side of this vase was a lion and on the other a young girl seven palms in height. Her eyelids were dropped, and from beneath them gleamed a flame like the lightning. Her complexion was of dazzling whiteness and her features were of the utmost delicacy." Also there was "a carpet made of serpents' skins, and that was softer than silk and more beautiful than painted stuff." The writer does not call to mind any reference to a Persian King receiving enamels from Constantinople, but Maqrizy mentions an item in the inventory of one of the palaces of the Egyptian Kaliph, Mostansir Billah, proving that the Greek Emperor sent such objects to friendly courts. The entry was this:—"twenty-eight enamel plates enriched with gold, that the Kaliph Aziz had received as a present from the Emperor of the Greeks, and that were each valued at three thousand dynars."

Since the chief interest in a work of ceramic art is centred in its ornamentation, both of colour and design, it is mainly from these sources the information can be derived, permitting the assignation of a particular group of pottery to its right place in the historical sequence of the art. In this instance the date of our special group is known, none the less is it desirable to trace, if possible, its relationship to earlier and contemporary productions of its own and kindred arts. When, as in the present case, the objects are given in facsimile illustrations, verbal description of their actual ornamentation is unnecessary; the important points then to be considered are their analogies of style and motives of design with other known works.

Perhaps the most striking quality of the ornamentation in this section of Mr. Godman's collection is the prevalence of lustre colour. Until quite recently the student will remember that the earliest lustred pottery of which examples had come down to us were the XVth century wares of Italy and Spain, and possibly two or three vases of Hispano-Moorish derivation, of late XIVth century fabrication\*. But, although examples of these Spanish and Italian wares earlier than the above date were unknown, writers on ceramic art were acquainted with texts describing the decoration as practised (1) at Fostât in the first half of

\* The notion that the iridescence on the vitreous glaze on some Assyrian and Babylonian bricks of antiquity is actual lustre has been shown to be erroneous. One of the fragments from Rhages in Mr. Godman's collection (Plate XXII. fig. 2) bearing iridescence (developed by the action of the damp earth on the vitreous glaze) has been reproduced in order to show the difference between iridescence, which is accidental, and lustre, which is intentional.



the XIth century, (2) at Calatayud, in Spain, in the second half of the XIIth century, and (3) at Malaga in the middle of the XIVth century. These are:—(1) Nassiri Khosrau, writing about 1040, states:—“Every kind of faïence is made at Misr (Fostât); it is so fine and diaphanous that the hand being applied to the exterior of a vase may be seen through its sides. The vessels made are bowls, cups, plates, and other utensils. They are ornamented in colours analogous to those in the stuff called *bouqalemoun*; the tints change according to the position from which the vase is regarded”\*. (*Bouqalemoun* is a kind of shot silk, and the term therefore exactly applies to the changing colour of lustre ware.) (2) The Calatayud fabric is mentioned by Edrisi, the geographer, in his description of Africa and Spain, written in the year 1154. The passage, as cited by Señor Riaño, runs: “Here the gold-coloured pottery is made which is exported to all countries”†. (3) The last reference is in Ibn-Batoutah (1350), first quoted by Baron Davillier‡. The Arab traveller remarks: “The beautiful golden pottery or porcelain is made at Malaga; it is exported to the most distant countries.” The two former passages leave no doubt that lustre decoration was practised before the fabrication of our Persian vessels, and the first one decidedly suggests to the readers of the *Sefer Nameh* that the art was unknown in Persia in the XIth century; since the author, a native of that country, and starting on his travels from Merv, had previous to arriving in Egypt passed through its principal cities, and therefore would have been familiar with their pottery. His manner of describing the ware and its ornamentation implies that he had made its acquaintance for the first time at the Egyptian capital.

Ibn-Batoutah, when narrating his travels in Persia, on several occasions refers to the ornamented glazed tiles, then called *Kashany*. When at Meshed Ali (the tomb of Ali), he describes the convents and colleges as being built in the most magnificent style, “the walls being covered with that kind of faïence called *Kashany*, and which resembles our *Zelidj* (the Spanish *azulejo*).” Again, when at Ispahan, he describes a bath at a hermitage paved with marble, and which had its walls panelled with the faïence of Kashan. At Tabreez and Kalhat, in the Yemen, he also finds mosques with their walls lined with *Kashany*. It is not quite certain that the *Kashany* of Ibn-Batoutah was a lustre ware, although it is highly probable. The glazed tiles of the Cairo mosques of to-day are called *Kishaniah*; however, these tiles are not older than the XVIIth century, when the art of

\* *Sefer Nameh. Relation du Voyage de Nassiri Khosrau.* Traduit par Charles Schefer, 1881, p. 151.

† ‘Spanish Arts,’ 1879, p. 147.

‡ *Histoire des Faïences Hispano-Moresques, à reflet métalliques*, par J. G. Davillier, 1861, p. 12.



lustre had terminated in Egypt. Panels of tiles in a mosque at Kairouan have their central plaques only in lustre ware, the rest being in ordinary colour and evidently later in date than the more precious pieces, which would be the remains of the ancient wall-covering. But whether Ibn-Batoutah intended a lustre ware or not, the fact of the word *Kashany* being used as a generic term for faïence, the same as “China” in our own time, denotes the dominant position of Persian pottery in the XIVth century. It may have obtained this preeminence in the XIIth century, since the term *Kaschi* was in use in the beginning of the XIIIth century. The Persian geographer Yacout (1178–1229), in his description of Kashan, states:—“Qaschân is a city of Djebal, twelve *farsakhs* from Qoum, three days’ journey from Ispahan, and four days’ journey from Ardistan. The beautiful faïence generally known as *qaschi* is made here”\*. Hence it is reasonable to conclude that the ceramic art of Persia in the middle of the XIth century was inferior to that of Egypt, but that between this period and the end of the XIIth century it had made great advances, and had then perhaps supplanted the latter country in the markets of the Oriental world.

Conjectures have been put forth that lustre decoration was invented in Persia, and seeing how remarkable has been the skill displayed by her artists in its application, the supposition was formerly not altogether unnatural. The testimony of Nassiri Khosrau, however, places the matter in a different light. In questions of art-history texts must always be received with caution, unless supported by tangible proofs, and it happens that although numerous specimens of lustre pottery have lately been discovered in the Cairo mounds, none have the “paste” of the semi-transparent quality described by Nassiri.

\* *Dictionnaire géographique de la Perse, extrait de Yacout*, par C. Barbier de Meynard, 1861. The reader may possibly like to peruse the remainder of the notice, as it contains an account of a curious phase of XIIth century Persian belief which had taken root in this city of potters:—“Large numbers of a big black scorpion, of the most dangerous kind, are found here. The inhabitants of this city are all Shiïtes, and are ardent in their devotion to the twelve Imams. During my stay at Merv, it chanced that I came across a book written by Abou’l-’Abbas Ahmed ben ’Alî ben Baboueïb, of Qashân, on the differences separating the Shiïtes from other sects. This author was a learned man, who had taken up his abode at Merv posterior to the year 500 (A.H.). After speaking of these differences and of the expectation of the Shiïtes respecting the last Imam, he adds: ‘I have been witness, in my country, of a very singular fact. Many descendants of Ali belonging to the first families of the city are so firmly convinced of the approaching advent of the Imam, that they rise up every morning in the hopes of seeing him appear. Not content with patiently waiting the event, the wealthiest among them are accustomed to set forth from their houses on horseback and fully armed, and thus equipped they go to meet their Imam. After waiting a long while they return with dashed hopes but not discouraged.’”



However, the mounds have not yet been thoroughly explored, and it is quite possible that those containing the refuse of the XIth century are untouched.

But an example of a lustred vessel of what appears to be a period anterior to the Persian traveller's sojourn in Egypt was unearthed in the vicinity of old Cairo (Fostāt) by the instrumentality of the present writer. It is figured and described in Part III. of 'Notes on Early Persian Vases,' and the result of the inquiry points to a period not far distant from the Byzantine domination of Egypt. If the suggestion is well founded the probabilities are strongly in favour of the invention being made in Egypt, and at some time in the early centuries of our era. It may be taken for certain that lustre ornamentation was not known in antiquity, no fragments or vessels bearing indications of its intentional presence have been discovered, neither is it mentioned by the classic authors. No signs of its application as ornament have been discovered, yet by a singular chance a large portion of one of the Egyptian glazed vases in the British Museum reflects a very fine passage of brilliant ruby lustre\*. Patches of lustre occasionally occur on glazed pottery arising from some accident in the firing, of which the Museum piece is an example. It must have occurred many times in the Egyptian furnaces, and have been thrown away as "wasters," until a potter of inventive genius discovered the method of producing it intentionally. The Museum vase was purchased along with two others, at Akhmeem, by Mr. E. A. W. Budge, of the Egyptian Department at the British Museum, in the year 1888, and was stated to have come from a tomb in the necropolis of that city. From an incised inscription on one of the vases Mr. Budge assigns them to the Ptolemaic period. The writer (part of whose business it has been to make studies of the Egyptian vases in the various museums and collections) has come across no other specimen of this accidental lustre. When the aforesaid inventive genius made his discovery it is impossible to assert; this one certain example favours the theory of his being an Egyptian, which is also supported by the fact—if the verdict of excavations may be accepted as trustworthy—that the production of glazed pottery in Egypt after the Roman conquest vastly exceeded that of any other country.

Admitting the hypothesis of Egyptian invention, it is not difficult to see how the art found its way into Persia; it would be by the same means that Egyptian influence reached Persia in the Achæmenian era—by conquest and commerce. The same commercial routes by the Red Sea, and from Syria by the Euphrates Valley, were open as of old, and the

\* See a letter by the present writer in the 'Athenæum,' No. 3233, Oct. 12, 1889.



Oriental merchants, who in the IXth century pushed their trade as far as China, would not neglect the numerous cities of Iran and Khorassan. If the means of the masses were limited, the dynars of the princes would always be forthcoming to purchase a handsome goblet or an elegantly decorated wine-flagon. The rise of art in Persia in the XIIth century and its relative decline in Egypt may also be accounted for by the conquests of the energetic rulers of the Seljoukee dynasty, who carried their victorious arms into Asia Minor, Syria, and Egypt, and who raised Persia from the anarchy into which it had fallen during the later years of the sway of the Abbaside Kaliphs. The restoration of order in the land, and the wealth brought into it after the campaigns of the Seljoukian princes, would result in a state of prosperity highly favourable to the advancement of art. In the previous century the riches and artistic magnificence of the Egyptian capital must have far exceeded those of the Persian cities. Evidence of this will be found in Nassiri Khosrau, who states:—"I have seen at Misr (Fostât) riches so considerable, that if I attempted to enumerate and describe them no one in Persia would believe my words. In fact, the enumeration and estimation of them would be beyond my powers." Nassiri visited Egypt during the reign of Mostansir Billah, and by a fortunate accident we possess in the pages of Maqrizy an inventory of one of his palaces. It is not the account of the heaps of precious stones, as emeralds and pearls, that makes this document so interesting, but it is the list of objects in crystal, enamel, porcelain, glass, carpets, embroideries, and gold and silver work that constitutes its importance in the history of art. The palace of the Fatimy Kaliph must have been a veritable museum, to which Persia could then show no parallel. It was only a century and a half later that Persia had attained to that brilliant civilization and had amassed that stupendous wealth which tempted the cupidity of the Mongol hordes.

If in the present case the actual medium of ornamentation is so fascinating as first to demand attention, the style and motives of the ornamentation claim consideration, for their remarkable adaptability to their end and aim as ceramic decoration. Their obviously closest relationship is with the metal cups, bowls, and vases of the period. It is here that we naturally turn to seek affinities of design, remembering that the artistic pottery of the past has so frequently found its models in the contemporaneous vessels wrought in the precious metals. The famous Corinthian pottery of antiquity followed the lines of the Oriental vases in gold and silver, both in form and ornamentation. Unfortunately few of the latter have been preserved, the mintage value of the material having insured the



FIG. 7.





FIG. 8.—METAL VASE IN THE BRITISH MUSEUM,  
H. 6 INCHES \*.

destruction of the infinitely higher æsthetic value of their design. Still, those few surviving from the Egyptian, Assyrian, and Phœnician workshops clearly prove the fact. Probably several causes combined to produce this imitation of one art by another. It was only the wealthy who could command the golden goblet and salver, and as the poor find a certain satisfaction in following the fashions of the rich, if they cannot drink out of gold, at least their cups shall be of similar form, and show something of similar decoration to those that are in the costlier material. That it was considered derogatory for princes to dine off faïence will be remembered from the lamentation of the Byzantine historian, that in the last days of the Empire

the court was reduced to such straits. Again, although the mass of mankind are compelled by stern necessity to use their hands, they have always evinced extreme repugnance to use their brains more than is absolutely necessary; hence the potter found it more convenient to “convey” the fancies of the goldsmith rather than invent fresh ones of his own; those fancies also being probably finer than he himself could call up, as the best artists would naturally be employed on the most prized objects. It must, however, be admitted that the pottery manifesting this direct imitation is frequently endowed with many charming qualities. Lustre itself was probably regarded as a substitute for gold on the sideboard and table. Yet there comes a time when a small plate by Maestro Giorgio is deemed a more precious thing than any golden salver, unless it be fashioned by an artist gifted with the talent of a Cellini. And the amphoræ and aryballi of Corinth, with their formal processions of animals, real or fantastic, copied from the Phœnician silver cups, were the precursors of those Athenian vases, where art has perhaps found its supreme expression. It would be difficult to point to any vessel in the precious metals which, judged by its artistic or even sale-room value, would bear away the palm from, say, such a



FIG. 9.

\* This vase was described in the Catalogue of the Burlington Fine Art Persian Exhibition. A full account of it is also contained in the *Cabinet de l'Amateur*, 3<sup>me</sup> année, p. 388, from the pen of M. Reinaud.



FIG. 10.



vase as the Athenian hydria, bearing the design of The Sacking of Troy, at the Naples Museum.

So with the Persian XIIIth century vessels, that unmistakably betray their derivation, but that show also that the potter already delights in his art for its own sake. He is realizing its capabilities as the vehicle for rendering beautiful conceptions with an ease and freedom attainable in none other of the arts. The subjects, the elements of design, and the method of spacing are there, as in the metal vessels, but there is movement in place of sculptural stillness, there is a freshness, a brilliance and transparency of colour, never attained by the more opaque substances.

The sketches of contemporary metal vessels here given (see Figs. 7 to 15) show their forms and general scheme of ornamentation. They are all in fine brass, and have been inlaid with gold and silver. Some retain their original inlaying, from others it is almost entirely stripped. Vessels of doubtless similar forms in gold and silver were made in the East at this period, and earlier, and they were further enriched with precious stones; but they have probably all passed into the melting-pot. Those inlaid on brass which have come down to the present day are supposed to have been made in Mesopotamia and Egypt; Mosul and Cairo being known centres of fabrication; but there is good reason for believing that they were also produced at Damascus, Bagdad, and the majority of the large cities of the East. Like other objects of Oriental art of those times, they were not turned out from factories, but were made by individual workmen. The tools required were few, the raw material was not needed in large quantities, although the time occupied in production might involve weeks and months of patient labour for a single vessel. But this might be prosecuted anywhere, in the palace of the vizier or in the fortress of the cheftain; and thus the artist, in the exercise of his calling, would wander far from the city where he had learnt his art. By this means also the principles and practice of the more famous schools would be disseminated, and their influence extended to other artistic departments besides that of the individual worker.

The primary principle in the system of ornamentation carried out in the metal vessels is the same as that adopted for vase forms by the most highly-skilled artists of antiquity. It consists in the division of the exterior surface into horizontal bands, but with the addition of circular medallions and panels formed of ogee and rounded arches, the intervening spaces being filled with inscriptions or foliated ornament; other bands may contain animals, or consist solely of inscriptions in the highly decorative Arabic characters.



FIG. 11.



FIG. 12.



FIG. 13.





FIG. 14

Remarkable skill is shown in the disposition of quantities in these bands. The inscriptions are usually invocations of blessings, and wishes for the prosperity of the owners of the vessels. The favourite subjects of the compositions contained in the panels and medallions are monarchs on their thrones, huntsmen and warriors on horseback, nobles and ladies with wine-cups, ladies playing on musical instruments, the signs of the Zodiac and various other motives admitting imaginative treatment—and all, by the way, indicating how lightly both artist and purchaser held the injunction of the Prophet respecting the portrayal of the human form. Sometimes the larger surface of the vessel was covered with flowing ornaments, but in bands, or with the uniformity occasionally broken by circular panels; or, again, the surface was panelled throughout, the spaces between them holding a passage of conventional ornament. It should be observed regarding the silver inlay (the gold is generally confined to fine lines) that covered the figures and ornament in plates, filling in their outlines, that it was on this silver the features of the face, the folds of drapery, &c. were engraved. On genuine specimens the engraving is executed with care and precision, and is distinguished by extreme delicacy and beauty of design. Frequently the silver inlay is restored, and then the engraving is performed in a very summary manner. More frequently still the vessels are found with the silver entirely wanting, leaving exposed the rough surface of the brass within the outlines. This allows us to see the general scheme of ornamentation, and so far is of great value; but in this state the object cannot be subjected to critical judgment as if it were a perfect work of art.

When intact, these noble vessels are typical specimens of the graceful and imaginative work of mediæval Oriental art. They mirror forth a society that was brilliant and refined. They suggest the movement and variety of the life of Eastern cities; they reflect also the elegance and delicate sentiment of the gentle and learned that thronged their colleges and palaces. There is a grand bowl at South Kensington Museum (No. 2734—1856) that is a perfect encyclopædia of the art of its time, and where a Fortuny might read the story of its thought and tastes and aspirations. It requires no commentary, yet if one were desired it would be found in the *Chronicles of Maqrizy*; indeed, the storied surface of the work of art and the graphic pages of the historian may be said to be mutually illustrative. The bowl is neither signed nor dated, but there can be little doubt that it belongs to the XIIIth century. It has been suggested that it is Mesopotamian work, and the composition covering the bottom on the inside (see Fig. 15) has been compared with the Sassanian



FIG. 15



sculpture at Takt-i-Bostan, where the King is shooting at wild boars from a boat. A much closer resemblance, however, is found in the pictures of men catching water-fowl by the artists of ancient Egypt, and of which an example is to be seen in the British Museum. The drawing of the birds in the latter is the same as on the bowl, so also with the fishes; and the man pursued by the crocodile is strongly reminiscent of the Nile. The boat with its elegant prow surmounted with an animal's head and the graceful line of the stern are decidedly Egyptian, and would scarcely have been suggested by the tub-like coracles of the Takt-i-Bostan reliefs. Unfortunately, while the rest of the bowl is in fairly good condition, this spirited composition remains only in outline, and not in the corrected outline of the finished work, the silver inlay having entirely disappeared. Instead, therefore, of assigning this bowl to Mosul, it may, with greater probability, be said that it was made in Egypt, although the artist may have studied in the Mesopotamian schools. How the Persian ceramic artist would treat an incident of this nature may be learnt in the future. The pottery of a later time, said to have been painted by Persian hands, shows admirable boat-drawing, but this was executed at Rhodes. Not even the tiles, so frequently allusive to sport and hunting, have yet given us a picture where the game is sought on river or lake.



FIG. 16.—FROM AN ORIENTAL MS. IN THE IMPERIAL LIBRARY AT VIENNA.  
FLÜGEL'S CATALOGUE, No. 1462, A. F. 10 (427).

Other forms of the art of the period might be consulted to illustrate the ceramic decoration, as the wood and stone carving, glass, the ivories, textiles, and especially the miniatures adorning both Byzantine and Oriental manuscripts. These latter would naturally contain some of the choicest as well as the most carefully studied designs of the epoch, besides giving examples of that wealth of colour for which the Persian and Oriental artists were famous. Unhappily, time, or, to speak more correctly, the Tartar hordes at the time



of the Jenghiz Khan and Tamerlane invasions, and Spanish Inquisitors, after the expulsion of the Moors from Spain, have not dealt tenderly with these precious XIIIth century volumes. The XVth and XVIth century MSS. are not uncommon, and they contain numerous representations of the vases of their period; but those that would serve the present purpose, like the "Hariri" of the Paris Library, or the copy of the same author belonging to M. Charles Schefer, are extremely rare. There is one, however, in the Imperial Library at Vienna, to which the reader's attention is particularly directed, both for the elaborate figure subject constituting its superb titlepage and for the many drawings of contemporary vases to be found in the numerous minor illustrations dispersed throughout the volume. Its subject is a translation, with commentary, by an Oriental writer on Galenus\*. The last page, which contains the date, is missing; but the palæography and style of design support the conclusion that it belongs to the end of the XIIth or beginning of the XIIIth century. Several of the vases from the MS. are given in the Appendix (Plate XI. fig. 17), and portions of the titlepage in Figs. 16 and 17 of the text illustrations. The original is enriched with gilding, and the background, here laid down in vertical lines, is in scarlet of very pure quality.



Fig. 17

In attempting to trace the derivation and history of the art of a particular period, no information obtained from the examination of other arts can adequately supply the place of antecedent productions of the one under consideration. Having these for reference, the progress or decline—in this instance it would probably be the progress—can be observed in all its various stages. There is further the ever-absorbing interest of watching the evolution of a motive of design, from its earlier hesitating essays to the accomplished practice of its maturity. At the same time it must be confessed that the examination of the present group of pottery offers a problem of peculiar and very exceptional interest. There can be no manner of doubt respecting the approximate date of the objects. What in many cases can only be deduced from the comparison of a large number of examples, involving the careful discrimination of delicate gradations of style and subtle modifications of technical procedure, is here given by a few useful little Arabic numerals. Then, again, there is the certainty of foreign influences having had their share in determining the special form and development of the artistic qualities of design and decoration. But just

\* The exact title, kindly furnished by Dr. Geyer, of the Imperial Library, is "The Main Points of the First Treatise of the works of Galenus on Electuaries." Dr. Geyer assigns the MS. to the VIth century of the Hegira.



the examples of the kindred arts it would be desirable to consult elude our observation. Thus the ordinary conditions of artistic research are simply reversed. Of course, much that is puzzling and obscure will be made plain and clear when the representation of Persian art in our museums and collections becomes more copious and complete; and, judging from what has been accomplished of late years in other directions, it may fairly be concluded that such representation may not be long delayed.

It is one phase only of an art the illustration of which is here attempted, but one that could alone be perfected to this high degree by a race gifted with an innate artistic capacity. There needs no Winckelmann to dissect the anatomy of Persian art, or to interpret its intention. It speaks in tones both clear and sonorous, betraying no hesitation and admitting no mistake as to its meaning. Alert and sparkling, it seeks to fire and exalt the imagination. It delights in pure and brilliant colour, but it is capable also of producing passages of deep and solemn intensity. Its limitations arise from its lack of scientific training—the leper spot of the Arab contact. The purity of line defining the contour of the Greek statue or circumscribing the ideal forms displayed on the Greek vase are beyond its reach. Yet it is at home in the graceful sinuosities of ornament, and can weave with masterly hand the subtleties of those intricate interlacings so dear to the Oriental mind. And when, spurning the insolent ordinances of ignorance and bigotry, it ventures into the domain of dramatic art, it can call forth pictures of life and action that are vigorous in conception and refined in sentiment—that can exalt, or charm, or awaken at the bidding of the artist.



## NOTES ON THE VASES.



FIG. 18.—ALBARELLO, from Delange's  
*Recueil des Faïences Italiennes*.  
(Belonging to the Countess Iza  
Dzialynska.)

AN attentive study of the present examples of glazed pottery distinctly points to the conclusion that they have a common origin of place and period; not, of course, of a particular locality or of any given year, but that they are the product of a definite epoch of the artistic development of one and the same race. It will also be observed that they may be divided into several classes, each possessing qualities affirming the general relationship yet differing in the degree these qualities are displayed. For instance, the larger number of the vases and bowls, with portions of similar vessels, are only ornamented in lustréd colour; others have blue combined with the lustre, and one is in blue only. Again, there is one bowl (Plate XIV.) and portions of

another (Plates XVII. and XXIV.) with the ground in blue and the ornamentation in leaf-gold, where the relationship is to be traced in the affinities of design. At the same time it should be noted that lustre ornamentation does not alone prove relationship; or, remembering the lustre wares of other countries, the relationship may be so remote as not to enter into the present consideration. Here, it happens, the similarities of design, in the vessels decorated only in lustre on a white or a blue ground, are so obvious that they may be assigned to a single group. It is, however, the style of ornamentation, irrespective of the pigment, that, in a general collection of glazed wares, must determine the classification.

Before entering into a detailed examination of the vases it may be desirable to explain that the body of the vessels, the frit or paste, is composed of a sandy, argillaceous earth,



white in colour (often changed by time), tough in texture, and generally light in weight. The glaze, in the case of the vases ornamented in lustre on a white ground, is stanniferous; where the ground is blue, the glaze is vitreous. The composition of the lustre colour and its application was held a secret by Maestro Giorgio and the potters of his period. It is now known, and the receipts for making it are given in works on pottery; it may also be purchased ready for use at Paris. When applied to the vessels they are exposed in a furnace at a low temperature. It appears that it is not easy to calculate the effect of the firing, the quality of the lustre being to a large extent a matter of chance. It is said that even in the furnaces of Maestro Giorgio the percentage of failures was very high, exceeding in amount the pieces that were successful.

It has been stated in the Preface that the second volume of the present work will be devoted to the illustration of the tiles in Mr. Godman's collection, therefore it may be desirable to explain that such as have been given in this volume were selected on account of their relationship to the vases. The star tile on Plate I. is important from its being one of a couple brought to England, of similar design, showing the earliest date on this class of pottery. The fellow tile was exhibited by Mr. Alfred Higgins in the Persian collection at the Burlington Fine Arts Club in 1885 (No. 147\*). The inscription along the margin was read by Mr. Stanley Lane-Poole, and stated to contain, besides verses from a Persian poem, the date A.H. 614 (A.D. 1217) and the month Dhu-l-Hijjah (see the Exhibition Catalogue, page 18; also the Illustrated Catalogue, plate 5). In this instance the hares are rampant and placed at the bottom of the tile; the lustre also is in much better condition than in the example here given. In both instances the hares are treated in heraldic fashion and the ornamentation is purely conventional, being also almost archaic in its design. The very beautiful design in Plate II. bears likewise a couple of hares placed amidst sprays of leaves and flowers, almost naturalistic in their treatment, and yet containing conventional flower and leaf design, emphasized in the strong blue outlines on the golden lustred under picture. This tile was unquestionably one of a series, of which, as far as the present writer is aware, it is the unique example that has been brought to England. Among the many lovely works of this class there are perhaps none which quite reach its freshness of conception and elegance of design. Judging from the greater freedom of drawing and the more naturalistic treatment, it may be inferred that it represents a more advanced stage of the art than the preceding example; while, however, the specimens remain so few, it would be unsafe to assert more than this, and it is possible—even probable—that the skill



of the artists developed very rapidly at this time. Also an examination of the paste and glaze suggests that the two works are not far apart in point of date.

It needs no verbal description to explain the analogy of the above-mentioned tiles with the bowl represented in Plate III. There are the hares of the same style of drawing and relieved off a ground picked out with dots and small curled strokes. The leaf-forms, having their centres filled in with dots and curls, resemble those on a well-known series of large star tiles from Veramin, and dated A.H. 661 (A.D. 1262). The cypress in the same style of drawing, with the bird represented upon it (the cypress in Persian art typifying the soul aspiring to heaven), is also to be found in the Veramin tiles, and again, but differently rendered, in the space contained within the outline—here, indeed, in rather archaic fashion—in several of the portions of bowls in Plates XIII. and XIX. The inscription on the inside margin (following the fashion of the tiles) is nearly obliterated, doubtless from friction in cleaning the bowls; this cause will account for the ornamentation of the exterior being in much better preservation and therefore deeper in colour than the interior. It may be observed that lustre, being a final process and not requiring a lengthened firing in the furnace, is not fused with the glaze like ordinary colours; it is, in fact, a film deposited on the glaze, and will not stand severe or frequent rubbing. The extreme pallor of the decoration on some of these tiles and vessels is therefore easily accounted for, when it is remembered that they have suffered nearly six centuries of wear and tear. Turning to the small spouted jug represented in Fig. 3, it will be seen that a hare fills in the space under the spout. It is more hastily drawn than those on the bowl, but the peculiarities of rendering the outline and filling in the surface are identical.

The principal motive of ornamentation in this jug, the pair of female figures—they occur also on the other side of the vessel—connects it with the bowl in Plate VI., and the tall upright vase in Plate IV.; likewise with the portion of a jug in Plate XVIII., and other portions of vessels in Plates XIX., XXV., and XXVIII. Female figures of the same type from tiles are represented in the text illustrations of Part I. of "Notes on Early Persian Vases," and will be reproduced in facsimile in the forthcoming volume on the Tiles in Mr. Godman's collection.

Possibly to many persons of cultivated taste the execution of these figures may, at first glance, appear slight and sketchy. If compared with the outlines in the figure-drawing in the finest Greek vases, the absence of precision is unquestionable. It may



indeed, he confessed that even if he had desired it, the Persian draughtsman could never have attained the Greek facility of presenting the human form by a scientifically accurate outline. But such was not his aim. He sought to obtain his effect by the aid of colour, and colour that in itself was of extraordinarily fascinating quality. While, without asserting that the Greek scorned the charms of colour, which he certainly did not, it must be admitted that the colour generally employed on Greek vases—black and neutral red—was limited and not exhilarating. And when, as in the funeral lecythoi, he employed a wider range, the positive tints of blue and red and yellow were not refined in quality or very harmonious in their combination. The Persian artist aimed at presenting his images of feminine loveliness in association with all that is brilliant and sparkling. He suggested the diaphanous silks or muslins of the East, and with his lustre colour he studded them with rubies and emeralds. He surrounded the Zobeidas of the throne and the Fatimas and Hussunneahs of the hareem with an atmosphere of opalescent luminosity, in which they shone as moons, or retired in veiled splendour as the light played on the iridescence of the aureoles by which they were environed\*. With this scintillating colour a rigid outline was not needed. The artist, knowing how the bowls and dishes would be placed on the shelves and sideboards, took the just measure of his materials, and manipulated them so as to render the precise effect required.

So with the knights on horseback—possibly intended for Rustum or the Imam Ali—and the huntsmen, that so frequently occur on the vases. The intention was evidently to portray the light reflected from the burnished armour, the flash of the sword, and the movement and sparkle of waving plumes and jewelled trappings. The mailed warrior and the gallant huntsman were the living impersonations of the romance and action and colour in which the soul of the Persian artist rejoiced.

When Albert Durer conceived *his* armed knight, in the composition of the Knight and Death, he elaborated every plate and rivet of the armour. He added line to line in the single sable tint, to which he had confined himself, with a mathematical precision giving a reality and solidity to the figure that is startling in its intensity; but the steel is cold and dimmed, and all the ideas suggested are sombre and chilling. The bloodless phantom holding up the hour-glass, and riding beside the Knight, tells of a career that is finished,

\* It is scarcely necessary to remark that in a work of this nature it is impossible to render the exact effect of the lustre in the chromo-lithographic plates. When the lustre is seen in its full splendour, the design in the figures and foliated ornament is in a large measure lost, or may only be partially indicated. But here it is important to reproduce the design, therefore the iridescent quality of the lustre can only be suggested.



and that ends in silence and despair. The conception is in the highest degree imaginative, the execution is faultless, and of prodigious force and dexterity. There is all the depth and earnestness of the North. Unquailing and sternly serene the Knight goes to his death. It is the grave that is victorious, and over its portal is inscribed a legend no less hopeless than that read by Dante on the gate of Hell.

Such was not the ideal of the Persian artist. But the domain of art is wide enough to admit free scope for all moods of thought or aspirations of the soul, as it is tolerant of all methods of procedure, and he also could, on occasions, be as unsparing in detail as a Durer or a Mantegna. But his unerring instinct told him when rapidity of execution best assisted in attaining the effect desired.

The number of the XIIIth century vases is so restricted that they cannot be expected to bear more than a very limited range of figure subjects. It is wider on the tiles, and doubtless, when further examples of the potteries have been unearthed, other scenes, possibly of a dramatic character, will be found upon them.

A distinguishing feature of the vase decoration is the so-called arabesque ornamentation. It is seen in many varieties of design on the present vessels and portions of bowls, the most brilliant example being on the large vase in Plate VIII., which may be compared with a passage of somewhat similar style on a fragment in the British Museum\*. The derivation of this ornament may be traced to Byzantine sources (see Appendix, Plate XII. figs. 1 & 2), but it perhaps found its most elegant expression on the works of Persian artists. Vigorous panels of the ornament on the portion of a bowl in Plate X. connects the vessel with the vase on Plate IV., and the two splendid *Albarelli* on Plates XI. and XII. The *Albarelli*, now known as the "Fortnum Vases," from their being formerly in the possession of Mr. C. Drury E. Fortnum, deservedly rank among the masterpieces of the art. They were purchased by Mr. Fortnum at Milan in the year 1875. One other perfect specimen of the class is known, and reproduced in chromo-lithography in Delange's work on Majolica†; a sketch of this is given in Fig. 18. A portion of another of these jars was found by Count d'Hulst during the course of excavations in the Cairo mounds last year, and is now in the British Museum—see Fig. 19. It is perfectly clear from the style of the vessels that they all came from the same place, indeed they may have originally belonged to one and the same series; the variety of form characteristic of all Oriental art



FIG. 19.

\* Ceramic Collection, No. 78. 12—30. 587.

† *Recueil des Faïences Italiennes*; texte par M. A. Darcel, dessins par M. Delange. Paris, 1869.



would not militate against the latter supposition. In the present examples the diagonal bands are in one case drawn on the flat body of the vase, and in the other the spiral bands are modelled in relief. The vase belonging to the Countess Iza Dzialynska is hexagonal; the Museum piece is cast in more complicated form, it is twelve-sided, and divided into arcades of round and ogee arches. The most striking qualities of the ornamentation of the series are the depth and richness of the blue ground and the brilliance of the ruby lustre. Respecting the inscriptions on the body of the vases, they were submitted to Dr. Rieu, who stated:—"I have come to the conclusion that the writing was originally Arabic, but has been so disfigured and distorted by ignorant copyists that it has sunk to the condition of mere ornamental design, and is utterly unreadable. From a word or two, or what looks like them, I should think that the original inscription consisted of wishes of happiness and prosperity for the owner." Therefore, it must be concluded that, however skilful in tracing the flowing lines of the arabesque ornament, the artist to whom was assigned the task of painting the vases was unable to read or write. At the same time, as these benedictions were stereotyped phrases, their purport may have been at once recognized by the owners, however loosely the characters were inscribed. Thus the inscription on the handle of the vase in Fig. 3 (see the Frontispiece in Part I. of "Notes on Early Persian Vases") appeared meaningless to Persian scholars in Europe; but it was read at once on my showing it to a Persian gentleman attached to the Khedivial Library at Cairo.

Two well-known lustred vases, of graceful ovoid forms, in South Kensington Museum (formerly belonging to Mr. E. Falkener, who purchased them in Sicily), are very nearly allied to the *Albarelli* in colour and arabesque ornamentation, although the latter is more free and less studied in its delineation. The inscription on one of them was once supposed to contain the name of Mueiyad-el-Mansoor, the Mamlook Sultan of Egypt, but Mr. H. E. Kay, who read it lately, only found honorific titles, relating, as he believed, to an Egyptian Sultan\*. It is impossible to assert where these vessels were made; the probabilities may be in favour of a Persian pottery, and that they were imported to Egypt first, and then found their way to Sicily. Again, they may have come from the hands of a Persian potter who had set up his furnace at Damascus or Cairo. But as to the *Albarelli*, the paste, fabrication, colour, and lustre all appear to be of Persian derivation,

\* The vases are reproduced and described in 'Examples of Early Persian Lustre Ware,' Part III., 1889.



and the similarity of the ware to fragments of bowls found in Rhages, and now in the British Museum, is striking. M. Darcel and M. Delange assigned the vase belonging to the Countess Iza Dzialynska to Persia; it should, however, be stated that twenty years ago many examples of Oriental pottery were called Persian that would now receive another classification; still, in the present instance, further researches tend to confirm the designation of the French critics.

The *Albarelo* on Plate IX. is a good example of the lustre of the period in a well-preserved state. The Kufic characters round the neck, and the bands of ornamentation, with the circular medallions, are designed on the lines of the metal vases. Unfortunately the inscription round the middle of the jar is unreadable, although it evidently appears to have been copied from one that was genuine. The *Albarelo* was sent to Constantinople from Persia, and thence found its way to the London market. Two very characteristic jugs conclude the present series of lustre vessels—Plates VII. and XXIII.—and both have the ornamentation varied by bands or touches of blue. The former has its arabesque ornament over the main portion of the body of the vessel designed after the manner of the Veramin tiles; the latter is unique in the arrangement of the medallions, foliated ornament, and decorated inscriptions in the central band. The jug on Plate VII. is from the collection of Consul Churchill, and was sold at his sale; it is stated to have been purchased by him in Persia. From the lustre being rubbed down, it has evidently been much used. Its companion on Plate XXIII. was asserted by the merchant who brought it to Constantinople to have been found buried in the ground at Mosul, and from the partial iridescence on the glaze, it is certain that it has been in contact with damp earth for a lengthened period. Originally the lustre must have been of a rich ruby quality. While on the question of *provenance* it may be added that the vase on Plate IV. was brought to England by Mr. Preece, H.B.M. Consul at Ispahan, from Persia, and the rest of the vases, with the portions of the same, were collected in Persia by M. Richard. When the vase on Plate V. reached Europe is unknown.

The last-mentioned vase is without lustre ornamentation, and is the only specimen yet found of its class. From its size, general form, the thinness of the paste, and the fact of its being moulded, or more likely modelled by hand, it evidently belongs to the same school as the vase on Plate IV., which also is painted in blue in the interior. The interlaced Kufic characters on the body of the vessel are common to other forms of the art of the period. (The writer possesses an example of these interlacing Kufic letters in



lustre decoration on the capital of a balustrade or pilaster.) By the superb quality of the blue it is connected with the large Fortnum Vases, not necessarily from the same pottery, because the one from which these came affected a more solid material. It is probably earlier in date. The present base is in engraved brass (possibly XVIIth century work); this has doubtless been added on account of the original base being chipped. Judging from the present collection, the vases in blue were rarer than those in lustre. The two colours combine to form perhaps the most splendid harmony in the chromatic scale. The blue appears to have been employed to heighten the effect of the lustre, at least so it is suggested by its use, but sparingly applied, in the Spanish-Moorish pottery, and thus on the sideboards of the Persian palaces an occasional blue vase or so would be distributed among those in the prevailing lustre colour.

The remaining small bowl (Plate XIV.) and the portions of a large bowl (Plates XVII. and XXIV.) illustrate a phase of the art hitherto unknown when displayed on vases, although the special form of ornamentation has been found on the tiles, both star-shaped and rectangular, and also on a very important piece in Mr. Godman's collection, a large Mihrab, which will be reproduced in the volume on Tiles. Briefly stated, the method of applying the decoration has apparently been to cover the object with a vitreous glaze in deep blue; on this ground the place where the gold ornament was to be applied was outlined in red, and the remaining blue surface further enriched with white scroll pattern. The object was again fired, and the gold then was applied to the surface of the glaze on an intervening flux, when the piece was once more placed in the furnace for a brief final firing. A somewhat similar method of gilding on glass is described in Eraclius (Lib. I. cap. v.) and in Theophilus (Lib. II. cap. xiii.); both these writers based their knowledge on the observation of the practice of Byzantine artists. Eraclius is supposed to have written his treatise in the middle of the Xth century, that of Theophilus has been assigned to the first half of the XIth century, thus showing that the process was known at Constantinople long before the period of our vases. And when the artists of the Persian renaissance of the XIIIth century had mastered the technique of the early stages of the ceramic art, they would naturally turn their attention to a form of ornamentation possessing decorative qualities of such high capability, with which they would certainly have become acquainted on the Byzantine vases, whether in glass or pottery. The style of both these bowls has strong Byzantine associations, the gold on the deep blue being especially reminiscent of passages of Byzantine mosaic in blue and gold, such as may still



be found in the churches of St. Sophia, or that of the Monastery of the Country (Μονὴ τῆς χώρας), now the Kahrié-Djami, at Constantinople. It is not improbable that both tiles and vases may belong to the XIVth century; it is true the fragments of the larger bowl were found with the lustre fragments of M. Richard's collection, but this is no conclusive proof of their belonging to the same period of production. When various classes of objects are found together in large quantities, it may fairly be presumed they were originally contemporaneous; but when one class is represented by a single example, many reasons may be assigned for its having been deposited in a particular place. The best evidence in the present case would be supplied by the mosque from which the tiles were taken. Neither its name nor its locality is known to the writer; therefore, until such information has been obtained, he has thought it more convenient to include these very striking and beautiful objects among others with which they have many qualities in common\*.

A restoration of the portion of the larger bowl has been given on Plate XXIV., with the object of making the scheme of ornamentation more readily seen; it is needless, however, to remark that, being so much reduced in size, it gives but a very inadequate idea of what the original bowl must have been.

We should, indeed, have to search the cases of many museums and collections before finding an example of ceramic art so splendid and imposing. The design of the ornamentation of the inside of the bowl may be traced from the fragments in Plate XXIV., and the arrangement of the panelling meeting in the centre may be compared with a portion of a lustre bowl on Plate XX. fig. 1, with others in the illustrations of the Appendix, and also with the bottom of a bowl in blue and gold in the British Museum. Further analogies may be traced in the scale ornamentation on Damascus glass bowls and vessels in faïence, and in the general effect of gold upon blue in the vessels enamelled on copper of Venetian fabrication, and assigned to the end of the XVth or commencement of the XVIth centuries. Two of these enamelled bowls, of unusually large size, at present stand among the treasures of the *Galerie d'Apollon*, at the Louvre.

It is to be regretted that no particular locality can be assigned to the vases generally, included in the present series. They were probably made in some of the cities of the

\* In cases like the present it is questionable whether it is desirable to represent the gold ornament in actual gold pigment; in the instance of the tiles the illustrations would more nearly have attained the gorgeous effect of the originals. But when it was remembered how frequently the gold paint becomes black, it was decided to use the ordinary colours employed in chromo-lithography.



Djebal; but having only the present evidence at command, it is impossible to say positively more than that lusted vessels of this class were fabricated at Rey (Rhages), since among the fragments found in excavations on the site of that city are the two “wasters”—vessels spoilt in the firing, and that would therefore be cast away at the pottery where they were produced—shown on Plate XXIX. figs. 7 and 8; pieces of other vessels are seen fused with their surface. No. 8 is ornamented in lustre, the other is painted in blue. A very interesting account of Rey is given in the ‘Geography’ of Yacout (1178–1229)\*, who states that he himself had visited the city. He says that it is a “magnificent city, having its houses covered with brilliantly glazed and coloured bricks like the pottery of other places;” which implies that the art was exceptionally flourishing at Rey. He adds that the city had been ruined by the Tartars (A.D. 1220) just previous to his visit in A.H. 617. “However, its walls were still intact, and retaining their ornamentation. Many of the pulpits were still standing in the mosques, but two thirds of the houses were destroyed.” He then goes on to recount the story of the disaster, as narrated to him by “a grave and intelligent man,” an inhabitant of the city. The entire article is much too long for present quotation; it gives, however, enriched by the notes of M. Barbier de Meynard, a very graphic picture of this “mother of cities.” Although ruined by the Mongols, it was not entirely deserted as late as the XVIIth century, since M. Marcel Dieulafoy showed the writer tiles belonging to the period of Shah Abbás, which he had picked up on the mounds marking its site. There can be little doubt but the ware was also produced at Veramin, Ispahan, and Kashan, and excavations in the neighbourhood of these places would probably not be unfruitful.

There is one very important influence which must always be considered in the examination of the Persian ceramic art of the Mohammedan era, but which in relation to those of the XIIIth century it is very difficult to rightly estimate, namely that of the early Chinese porcelain vessels. That Chinese art in its various manifestations was highly appreciated in Persia is proved from many sources. Persian writers allude to it in terms of the most profound admiration †. Coming to a later period, when examples of Persian

\* *Dictionnaire géographique de la Perse, extrait de Yacout*, traduit par C. Barbier de Meynard, 1861, p. 275.

† It is scarcely necessary on this occasion to cite passages in Persian authors referring to objects of art, and which are, it is to be regretted, usually couched in very general terms; but attention may be called to those in the Shah Nameh of Ferdousi (938–1020), on account of the poem having been written at the time when a great national movement was taking place in Persia, and which immediately preceded a renaissance of her art, and thus indicating





FIG. 20

pottery are not of extreme rarity, there is the evidence of the objects themselves; indeed, in many instances it would seem that direct imitation was attempted. But, unfortunately, of the earlier time we know so little of the works of the Chinese potters that any attempt to compare them with other wares would be futile. Possibly none of those “fine clay vases, as transparent as bottles, and in which the water they contain may be seen through the sides,” mentioned by the merchant Suleyman as being made in China\* in the IXth century have ever reached Europe, certainly none are to be found now in our museums. Of the porcelain vessels of the Tang dynasty (618–907) Dr. Hirth, in a valuable paper on Chinese porcelain†, states “it is most likely that we possess none but literary witnesses of their former existence.” And even of examples of the Sung dynasty (960–1278) he observes, “Probably many of the porcelains existing during the XIIIth century and previously were of such delicate make as to be unfit to survive even to the Ming dynasty.” A bowl in the British Museum, said to be of the Tang dynasty, suggests the form of that belonging to Mr. Godman in Plate XIV.; it is in a brown chocolate-coloured glaze, and without linear ornamentation; the glaze, however, has streaked into zebra-like stripes, and, as will be observed in the illustration, terminates before reaching the bottom of the vase in a thick rim; the glaze of the early Persian wares finishes in much the same manner. In the Chinese vessels this thick even ring of glaze was much esteemed; the same may have been the case in Persia. The only ornamentation on Chinese vases showing design that can be pointed out is on the white glazed bowls of the Sung period, in the British

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the influences which would sway the revival. The mention of ivory thrones, jewelled cups, brocades, carpets, richly ornamented arms, &c., is frequent, but these objects are usually qualified as of foreign fabrication. The brocades are from Roum (the Greek empire) or China. They are sometimes ornamented with figures in precious stones on a golden ground, reminiscent of the Byzantine mosaics, or they are worked in silk, suggestive of Chinese robes. Sometimes the silk has figures painted upon it, and here we are reminded of a method of ornamentation which prevailed in Persia down to the XVIIth century and possibly later. The swords with golden scabbards are Indian, and the blades damascened in gold may have served as models for the first fruits of an art in which Persia, later on, was to take a high position.

\* *Relation des Voyages faits par les Arabes et les Persans dans le IX<sup>e</sup> siècle. Texte avec Traduction* par M. Reinaud. 1845.

† ‘Ancient Porcelain: a study in Chinese Mediæval industry and trade,’ by F. Hirth, Ph.D. Quaritch, 1888. Another interesting brochure on the subject has been published by Dr. Bushell: ‘Chinese Porcelain before the present dynasty,’ by S. W. Bushell, M.D., Physician to H.B.M. Legation, Peking. Peking, 1886. It is to be regretted that much of the value of these two learned and scholarly papers is diminished by the absence of illustrations, and which it would have been thought might have been so easily supplied by the native wood-engravers.



Museum: it is executed in incised outline, and represents peonies, dragons, and foliation in a very generalized style, and offering no analogies to our Persian vessels. Perhaps the bowl on Plate XIII. may be said to have affinities with the white Sung porcelain in the fineness and delicacy of its texture, but it is not semitransparent.

We are informed by the merchant Suleyman that the arts of design were extensively practised in China, at the period he visited the country. "Everybody in China," he states, "the high and the low, the rich and the poor, learn to draw as well as to write." Their manual dexterity struck the worthy merchant, the same as it has succeeding travellers. He notes: "Among all God's creatures, the Chinese are those having the greatest skill with their hands." That the painters had attained a high degree of proficiency may be concluded from the account of the pictures that the Emperor of China ordered to be brought for the inspection of Suleyman. Where the knowledge of drawing was so universal there would have been a very wide-spread taste for art, and it must be taken for certain that there was a corresponding demand for artistic pottery. In all countries where man has acquired the art of painting, he has at once applied it to decorate his fictile vases. Therefore there must have been in China, even thus early, other vases besides the delicately incised bowls above mentioned, supposing any of these to have then existed. There must have been wares, some exquisitely finished for the rich, others more hastily turned out for the poor, whereon were depicted men and women, birds and beasts, flowers and inanimate objects, and probably also religious representations. How the fashion set as to colour cannot be surmised; if polychromatic decoration was desired, there are no reasons for supposing the artist would not have been able to satisfy the popular taste. It is only natural to inquire if any specimens or fragments of pottery belonging to this period are still preserved. When it is remembered that Egyptian pottery of the XIth dynasty is to be found in our museums, which, if the chronology of the Egyptologists is to be believed, has therefore lasted some fifty centuries, it is not unreasonable to expect that wares dating only ten centuries back may still be found. Possibly if the search were vain in Chinese collections it might not be so fruitless in those of Persia, or at any rate in the soil of Persia \*. There is evidence that Persian merchants visited China, and it would be

\* An instance of how Chinese pottery may be lost and recovered occurs to the writer. Some years since he purchased a gourd-shaped vase that had just arrived from Persia. It was covered with what was apparently an apple-green enamel having a Persian inscription in raised characters, which proved to be verses from Hafiz (XIVth century). A careful examination of the surface showed that the green enamel was a pigment covering a celadon glaze, and the vessel was pronounced by Mr. Franks to be of ancient celadon porcelain. The vase is now in the British Museum.



exceedingly improbable to suppose that they neglected to bring back some crates of a merchandise that would be sure to secure a ready sale.

Another form of Chinese art which would be scarcely likely to escape the notice of the wealthy and cultivated in Persia, would be the bronze vases, such as those represented in the Chinese work *Pö-koo-too*. This stupendous volume is stated by M. Paléologue, in his work on Chinese art\*, to have been composed about the year 1200, under the Sung dynasty. It contains engravings of vases, bottles, mirrors, &c. said to have been fabricated under the Shang, Chow, and Han dynasties, comprehending a period of about 1784 years B.C. As to examples of Chinese art dating from such a remote antiquity, very serious doubts may be entertained, but that they are considerably anterior to the XIIIth century A.D. can scarcely be questioned. The vases in *Pö-koo-too* are more remarkable for forcible design than for elegance. They possess that valuable quality in vase forms, a clear and definite intention. There is none of the uncertainty which is so often found in modern pottery, and frequently in late Greek vases. But the curves too seldom display elasticity, and the ornamentation is generally blunt and inert. The spacing is often clumsily calculated. Such a sin against good taste as the division of the bottom of a bowl by lines crossing each other at right angles, in Plates XXI. and XXVI., may be credited to the pernicious example of a Chinese model, since an instance of cutting the surface of the bottom of a bowl into squares may be found in *Pö-koo-too*. But despite occasional barbarisms, the work shows great imaginative power in the Chinese artists. There is a suggestion of a mighty, old-world civilization that is very impressive and commands respect. There is something almost Titanic in these massive bowls, and the strange and ponderous animal forms that appear now and again are such as may have trod the primæval plains and forests before man was. It will be seen on the tiles, and on the porcelain of later times, what a fascination these animal monsters exercised over the imagination of the Persian ceramic artists; but here, as with the other elements of design borrowed from the Chinese, the tendency to impart movement and pare down redundancy of form is generally apparent. It is probable that the reader may have some difficulty in consulting *Pö-koo-too* in the original, since few copies have reached Europe. He will find, however, a small number of the plates—the original is in eighteen volumes—admirably reproduced in facsimile in a brochure by Mr. Thoms†.

\* *L'art Chinois*, par M. Paléologue, 1887, p. 17.

† 'A Dissertation on the Ancient Vases of the Shang dynasty,' by P. P. Thoms. 1851. Mr. Thoms states the original is in sixteen volumes, but the copy possessed by the writer is in eighteen.



It is singular that no specimens of lustre ornament have been found on Chinese porcelain. Mr. Franks has informed the writer that none had fallen under his observation. Yet it must have surely been produced at some of the potteries of the Celestial Empire. The intimate political and commercial relations between Persia and China during the Mongol dynasty of the XIIIth century would have made the Chinese acquainted with the Persian wares, and the Chinese artists, being naturally imitative, would then assuredly have essayed its application to their own productions, supposing it had been to them a novelty. And, since the Celestials always had a keen eye to business, they may even have sent consignments to the Persian markets, as they exported to Persia vessels in bronze bearing inscriptions in Arabic characters. Examples of Persian tiles bearing Chinese dragons and other fabulous monsters are found in the British Museum and private collections; these may have been drawn by some of the Chinese artificers who were taken to Persia by Hulugu (1253-64), the grandson of Jenghiz Khan, or they may have been designed by native draughtsmen from Chinese examples.

Such evidence as we possess may therefore point to the Chinese influence being most powerful in the direction of the fabrication of the vessels themselves, in offering models of fine potting, and in furnishing examples of delicate grounds and bright transparent glazing. It was slight in respect to the style of ornamentation; indeed, in this particular the Persians have always shown themselves to be the more masterly draughtsmen, and capable of producing an elegance of line never attained on Chinese porcelain. Mr. Franks, in the preface to his *Catalogue of Oriental Porcelain*\*—the first scientific publication containing an examination of a collection of Chinese porcelain—remarks that “until some European residing in China, well versed in the subject, and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark”—and every student of Persian pottery will echo the assertion.

The student also must feel his limitation in another direction, in the absence of any treatises on the art or descriptions of the native potteries from Persian sources. The writer has consulted eminent authorities on Persian literature, like M. Barbier de Meynard and Dr. Rieu, on the subject, and they state that they are not aware of the existence of any works of this nature. But forgotten and neglected in the recesses of some

\* *Catalogue of a Collection of Oriental Porcelain and Pottery lent for examination (at Bethnal Green Museum, and now presented to the British Museum)*, by A. W. Franks, Esq., F.R.S., F.S.A., 1876.



Oriental libraries such volumes may still lie hidden, and the search for them might not be labour wasted. Those precious documents relating to the potteries of our own and other countries that have been discovered by the patient industry of the archivists have only been brought to light within comparatively recent times. Cited by the historians of the various European wares, they have given precision and accuracy to their narrations, and have supplied valuable information to the present practitioners of the art. Since, however, we are only in the preliminary stage of the inquiry into the story of Persian pottery, it may reasonably be hoped that similar persevering research may be crowned by a similar success.



PLATES.

















PERSIAN LUSTRE TILE: A.H. 614, (A.D. 1217).  
The Size of the Original.

















PERSIAN LUSTRE TILE · XIII<sup>TH</sup> CENTURY  
The Size of the Original.

















PERSIAN LUSTRE BOWL: XIII<sup>TH</sup> CENTURY.  
The Size of the Original.

















PERSIAN LUSTRE VASE: 19th CENTURY

19th CENTURY

















PERSIAN VASE: XIII<sup>TH</sup> CENTURY.  
Height 13½ in.

















PAKISTAN GLASS BOWL 10th CENTURY

*The British Museum, London*

















PERSIAN LUSTRE VASE. XII<sup>TH</sup> CENTURY  
The Size of the Original.

















VERREUX EUSEIL VASE: XIII<sup>TH</sup> CENTURY.  
The Size of the Original.

















BERBIAN COPPER VASE, 19TH CENTURY.  
The size of the Original.

















PERSIAN LUSTRE BOWL (FRAGMENT) XIII<sup>TH</sup> CENTURY.  
*The British Museum.*













PERSIAN LUSTRE VASE. 10TH CENTURY.  
MUSEUM OF METROPOLITAN MUSEUM OF ART, NEW YORK.













PERSIAN LUSTRE VASE, THIRTEENTH CENTURY.  
Height, 11 1/4 inches.













PERSIAN LUSTRE BOWL: XIII<sup>TH</sup> CENTURY.  
The Size of the Original.

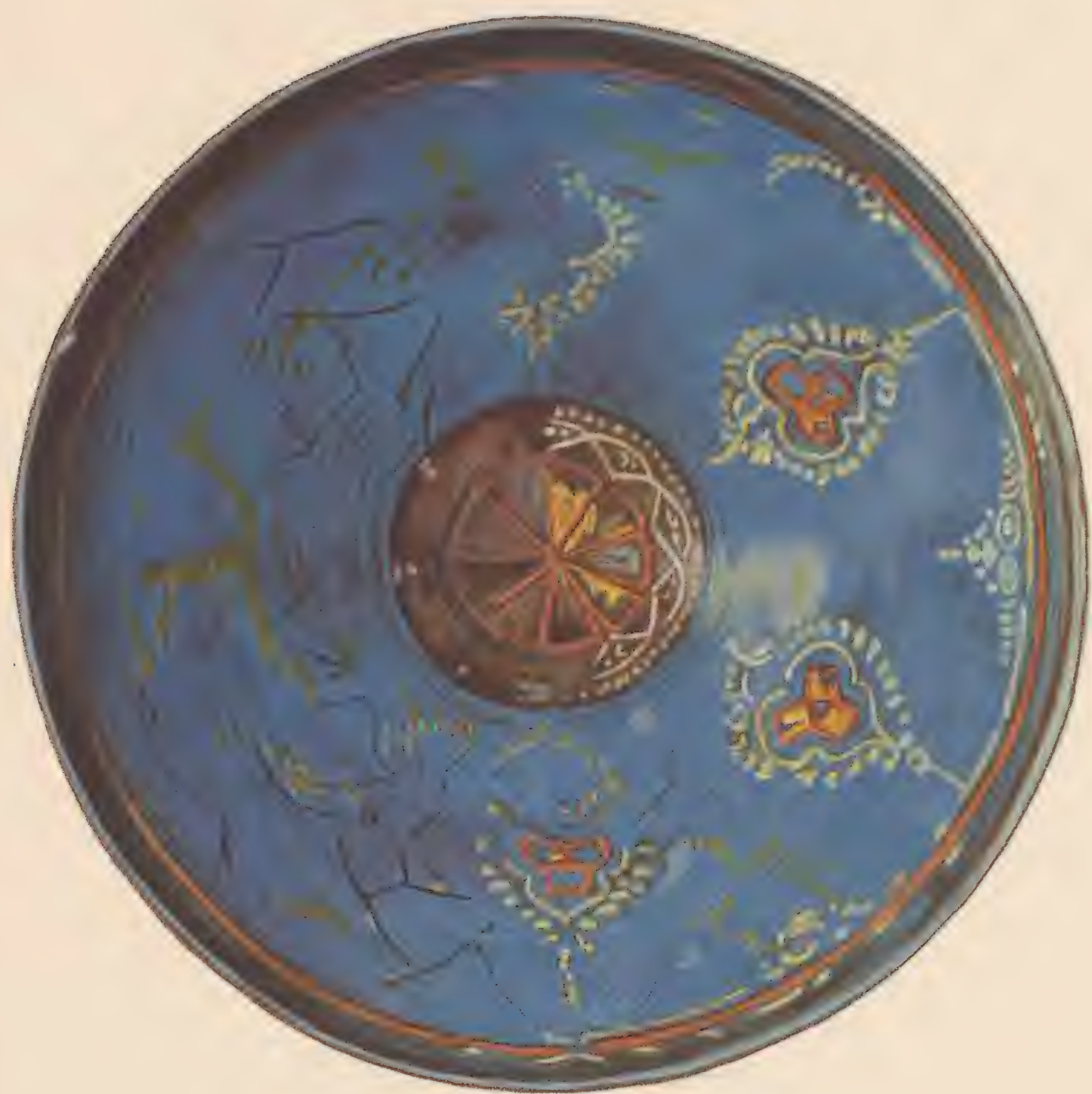












PERSIAN BOWL, 17TH CENTURY.  
The Size of the Original.

























PERSIAN TILE: XIII<sup>TH</sup> CENTURY.  
Height 13 1/2 inches Width 12 3/4 inches.















FRAGMENT OF PERSIAN BOWL: XIII<sup>TH</sup> CENTURY.  
The Size of the Original.













FRAGMENT OF PERSIAN BOWL. XIII<sup>TH</sup> CENTURY.  
The Size of the Original.













FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals.



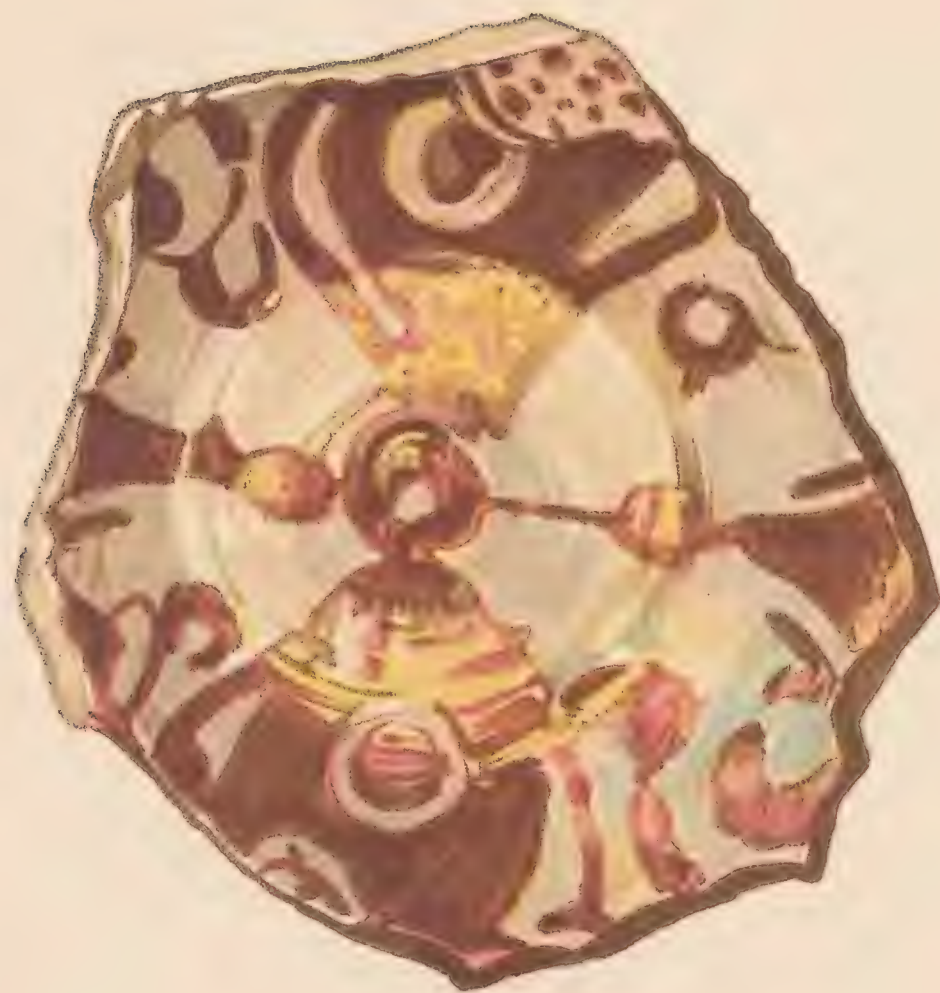












FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals.













FRAGMENTS OF PERSIAN MANUSCRIPTS  
The Size of the Originals.



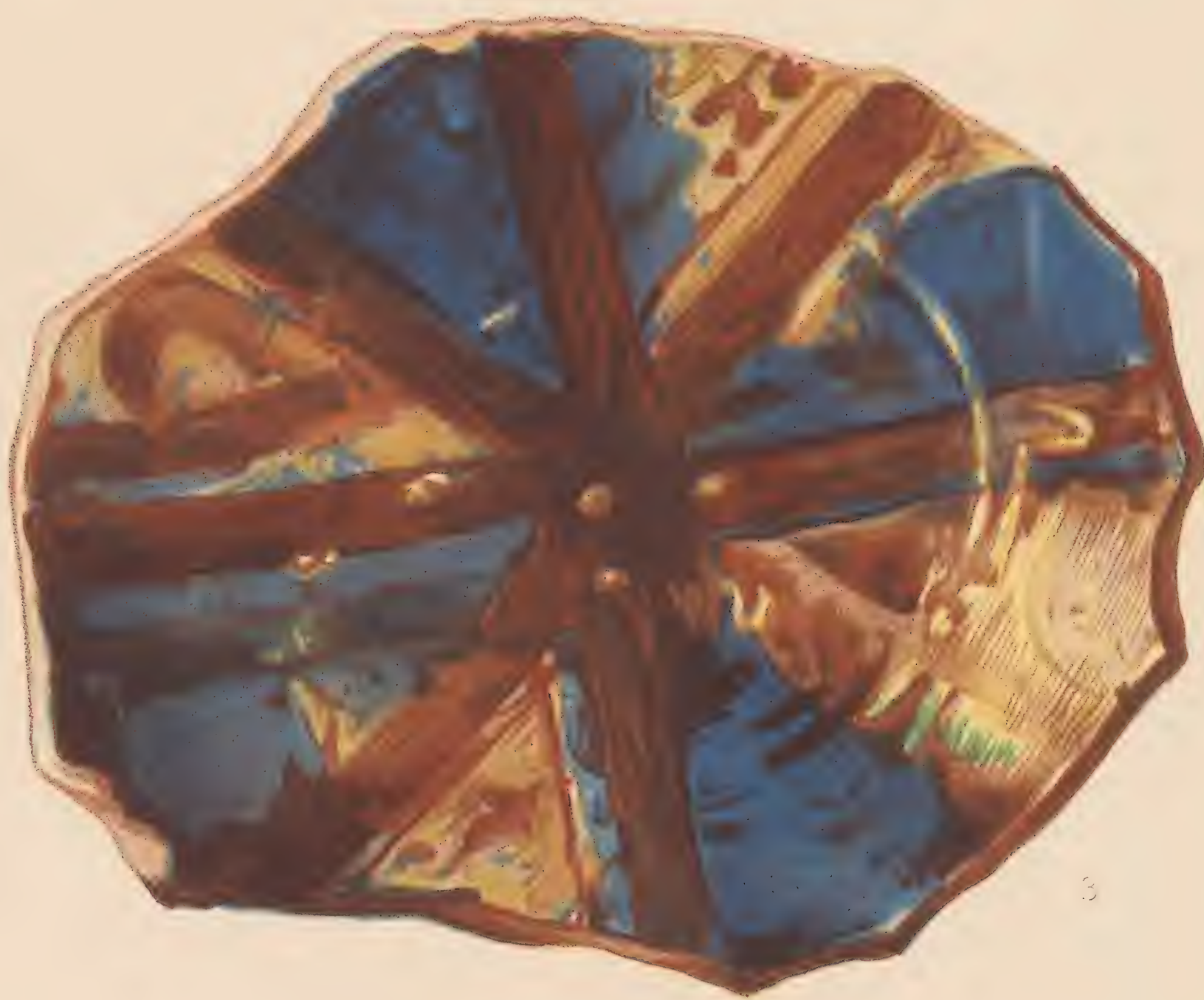
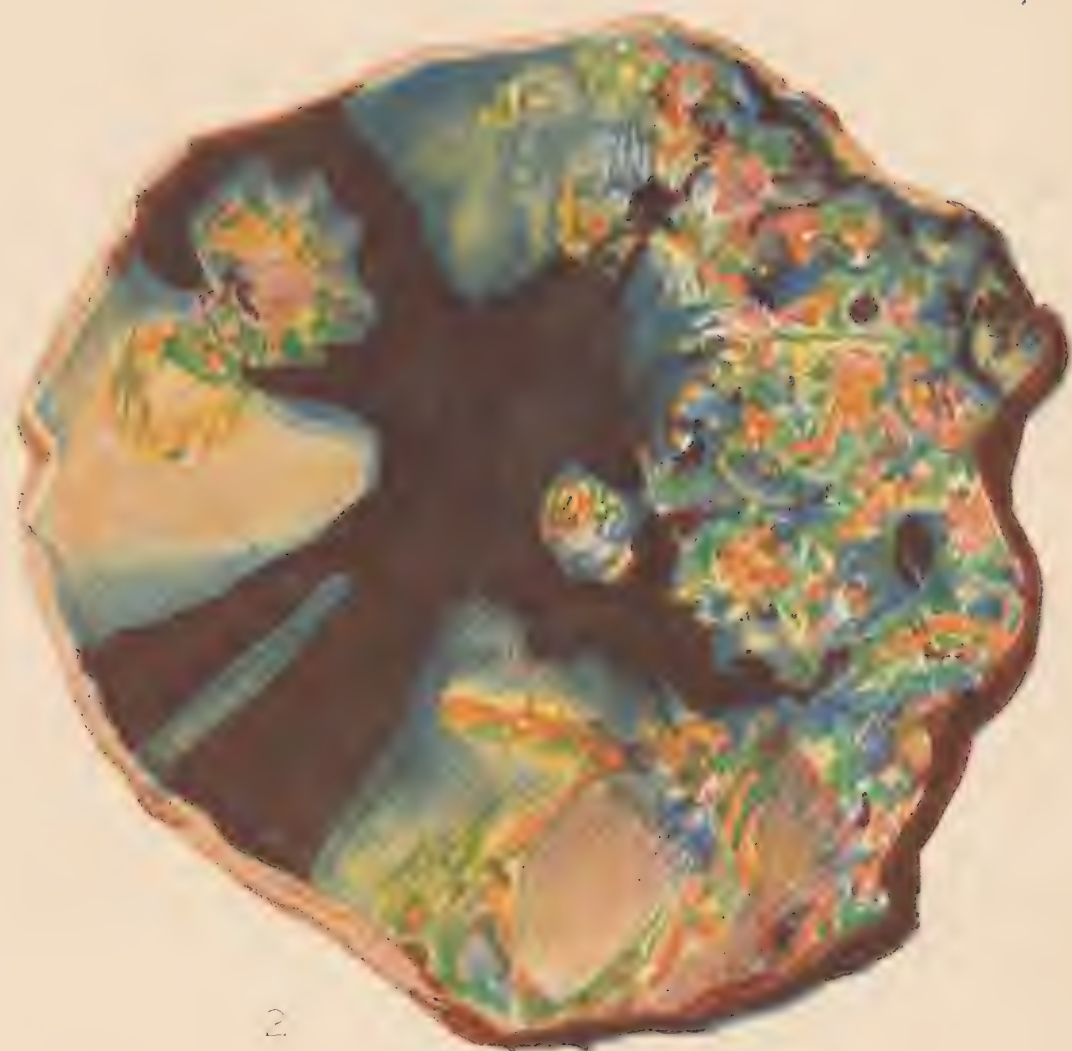












FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals.













PERSIAN LUSTRE VASE. XIII CENTURY  
The Size of the Original.



















2



FRAGMENTS OF PERSIAN LUSTRE BOWLS, XIII<sup>TH</sup> CENTURY.  
The Size of the Originals.







FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals







FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals.







FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals







FRAGMENTS OF PERSIAN LUSTRE BOWLS. XIII<sup>TH</sup> CENTURY.  
The Size of the Originals.





## APPENDIX.







FIG. 21.—BYZANTINE BAS-RELIEF IN MARBLE, FROM RAVENNA.

## APPENDIX.

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THE illustrations contained in the series of Plates forming the Appendix have reference mainly to the pottery which is the subject of the present volume; a section of them, however, are intended as a contribution to the history of Byzantine ceramic art. The pottery here reproduced does not belong to that class so well known to students and collectors, the wares of Persia and Anatolia, of Damascus and Rhodes of the XVIth and XVIIth centuries, and which find such ample representation in the collections of Mr. Godman and others, both public and private, but to those earlier wares that are comparatively unknown. Only a few stray specimens of these in a perfect state have been secured by Museums of ceramic art, and still fewer probably exist in private collections; indeed, nearly all that the writer has been able to discover figure in the illustrations of Parts II. & III. of his 'Early Persian Vases.' There are doubtless a certain number lying unregarded in the East, and there must be many, more or less perfect, buried in the earth. Of portions of vessels thus hidden an incalculable quantity yet remain, and may be



obtained by simply exploring the sites of ruined cities in the East, or in turning over the rubbish-mounds in the neighbourhood of Oriental towns generally.

A considerable quantity of fragments of pottery from the mounds outside Cairo have been collected within the past year or so; it is a selection of these that has furnished the majority of the present illustrations. The excavations, which were superintended by Count d'Hulst, acting for the Egypt Exploration Fund in the winter of 1889, were principally made in the neighbourhood of Fostât (Old Cairo), outside the Ancient Roman Gateway, formerly the entrance to the fortress of Babylon; it being thought that the oldest remains would be found there. A large number of fragments were unearthed of great interest, and offering valuable information relating to the history of ceramic art; but the precise objects sought for—remains of the pottery of the early period of the Arab dominion in Egypt—were not discovered. The mounds extend over the desert on the south of Cairo, and where these earliest remains are deposited can only be known by repeated experimental diggings. It is to be desired that the Egypt Exploration Fund will cause further researches to be made with this object. What was discovered is now in the British Museum, and the collection shows examples of the native art of the Mamlook Sultans, and of the pottery of Persia, Syria, Italy, and China. It is mainly the native pottery that has been reproduced in the illustrations, the examples having been chosen for their supposed relationship with Persian wares, although this is not the case with regard to a certain number bearing heraldic devices. The writer does not recall any specimens of Persian pottery of the Mohammedan era thus ornamented (the devices on the dresses of the Archers in the Achæmenian frieze are doubtless heraldic); yet considering that some of the terms used in Oriental blasonry are Persian, it is probable that further research will bring to light pottery of that country bearing heraldic ornamentation. The Exploration Fund excavations naturally excited the attention of those interested in art at Cairo, and the hopes of disposing of what they could find induced some of the natives to try a little amateur digging on their own account. The choicer examples thus discovered were principally acquired by Count d'Hulst, Dr. Fouquet, and Corbett Bey, whose collections, supplying the large majority of the illustrations in the last five Plates of the Appendix, were kindly placed at the disposal of the writer last winter.

The majority of collectors of ceramic art naturally prefer perfect specimens, and are inclined to regard fragments with disdain. Not so the student, who recognizes that for scientific and artistic purposes almost every useful end can be attained by the study of



these hitherto-despised fragments. Very often they retain sufficient of the surface of a vessel to enable the draughtsman to draw out its complete form, and to supply the whole scheme of its ornamentation. All the technical processes that have been employed in the fabrication of the piece can be as readily detected in the fragment as in the completed work, and sometimes with even greater facility. Regarded only from what is called the decorative point of view, the collector may be neglecting an opportunity in ignoring these fragmentary passages of beautiful and harmonious colour and containing often exquisite motives of ornamental design. All who have seen a cabinet of fragments from the Cairo mounds, arranged by Corbett Bey, will have been impressed by the fact that, apart from its scientific interest, it possesses a decorative quality of rare distinction.

These fragments, it must be remembered, often reveal the existence of wares unknown in European collections, and which, if there represented in perfect specimens, would have been regarded as among their choicest ornaments. Possibly of some of these wares, examples which are intact may never be discovered. Still, having the fragments the student can reconstitute the vessels, and, by the aid of chromo-lithography, they may be reproduced in the form and colour of the originals, precisely as they were displayed centuries back in the Oriental bazaars. It will thus be seen that with the increasing collection of these remains of the past, the study of the ceramic art is entering on a new phase. The horizon of the historian will by this agency be indefinitely extended. His work will no longer be confined to the examples found in the cases of museums, it must now be conducted in company with the digger and his spade. This new departure, however, has been already prepared for in some of our museums. The Ceramic Gallery at the British Museum has since its opening exhibited important fragments of Oriental pottery, and lately a large case has been added to it, in which are now placed the fragments, represented in colour in the Plates of the present work, which have been presented to the Museum by Mr. Godman. The museum at Sèvres has long shown a collection of fragments; so also South Kensington Museum, and it is to be hoped that many of our provincial museums will follow in the same track.

Not the least gain to science which must accrue from the more extended and systematic research for the remains of the past, will be the demonstration of the continuity of the art. Historians of pottery have too frequently treated its various manifestations as if they stood alone, leading almost to the conclusion that they were the result of spontaneous generation. Whereas every new discovery points to the fact of the intimate



relationship of the numberless varieties of the art, that from certain favouring causes have developed into prominence over the civilized portions of the earth. Taking the earliest glazed ware of which we are cognizant, that of the XIth dynasty of Egypt (B.C. 2500), and the wares produced in Staffordshire to-day, there can be no doubt of the relationship of the latter to the former, although we may not be able to set forth the genealogical table with the unbroken regularity of the pedigree of an English peer from the time of the Tudors. We may trace the continuity over spaces of centuries, and there is a reasonable certainty that if we diligently prosecute our researches, the intervening gaps at present remaining will be speedily bridged over. It appears a far cry from Cairo of the early centuries of the Christian era—the possible period of the discovery of lustre ware—to Valencia in our own day; yet the lustred pottery seen by Baron Davillier in process of fabrication thirty years ago was a direct descendant of those Egyptian potteries where the art was first practised. Davillier, when he was prosecuting his researches in the history of the Spanish-Moorish wares, had heard that a common kind of lustred faïence was still produced in the neighbourhood of Valencia, so he determined to visit the pottery; he thus describes what he there saw :—“Après avoir traversé, pendant une heure, la fertile *“huerta,”* j’aperçus, au milieu de la verdure, la coupole de l’église de Manisès, dont un soleil ardent faisait briller du plus vif éclat les tuiles à reflets de cuivre. Peu de temps après, j’étais chez le fabricant d’*“obra dorada,”* d’ouvrage doré, comme on dit à Valence. Ce fabricant est un simple *“posadero”* du nom de *“Jayme Cassans,”* qui fait de la faïence à moments perdus, quand sa modeste auberge manque de voyageurs. Son outillage est des plus simples : un tour et un four de petite dimension. Sa femme est spécialement chargée de la décoration des pièces, qui sont, pour la plupart, des tasses, des assiettes et quelques vases de fantaisie, ordinairement d’un reflet cuivreux assez terne, et qui se vendent quelques sous, sauf les tasses, dont les reflets sont les plus réussis, parce qu’on les emploie pour juger de la qualité du vin, qui laisse plus ou moins voir le fond de la tasse, suivant son degré de limpidité. Voilà où en est aujourd’hui la fabrique de Manisès !” \*

It almost appears that Davillier was assisting at the last expiring efforts of one of the most splendid phases of ceramic art that the genius of man has developed, or at least of the particular form that art—lustre ware—had assumed in Spain. It happens, however, that after Davillier wrote there was a revival in Spain, probably mainly owing to the interest evoked by his

\* *Histoire des Faïences Hispano-Moresques*, J. C. Davillier, 1861, p. 44.



writings. But even farther from the source of its origin than the basin of the Mediterranean may be found centres of lustre decoration. A lustre ware is now being produced in Mexico which, although showing all the indications of decadence, is doubtless an offshoot of the Spanish-Moorish fabric introduced after the conquest of America by the Spaniards\*.

In the matter of relationship in the ceramic art, the most valuable lessons will be furnished by the consideration of the glazed wares of indestructible Egypt. An examination of the series of Egyptian pottery in the cases of our museums might seem to suggest that it contains gaps requiring centuries to cover them—epochs, in short, when the art ceased to be practised. These gaps are, however, occasioned by the incompleteness of our excavations; although at the same time it is highly probable there may be periods of which the remains are really of great scarcity. It would be unreasonable to suppose that since glazed wares were first fabricated the art has ever been in abeyance; but that there have been times when it was in a state of decadence is unquestionable. Broadly stated, the glazed pottery in the Egyptian departments of our museums shows—not exactly a continuous line—but a descending series, often bearing royal cartouches and thus fixing a date, to the latest pieces admitted into the cases, and these generally terminate with vessels bearing the impress and design of late Greek art—that, probably, of the end of the IIIrd century A.D. It is only within the past few years that the existence of a later Egyptian ceramic art has become a certainty. But now that examples of such pottery have been discovered, the primary fact they reveal is their evident relationship with those of the earlier wares.

The question then arises, Is it desirable to maintain the separation between the art of so-called antiquity and that of modern times in collections of Egyptian pottery? This arbitrary line, which does not exist in history, is maintained in museums, and perhaps not without some show of reason in the case of Greek ceramic art, which from certain limitations in its technical procedure was bound to expire when all vitality had departed from its ornamentation. It is necessary to remember the distinction between glaze and varnish in pottery; now the Greek vessels did not possess the true glaze, and consequently were unable to stand the wear and tear of daily usage. The choicer and more elaborately ornamented examples were, like similar pieces in all artistic wares, probably never intended

\* A notice of this ware, with illustrations, appeared in Harper's Magazine about two years ago. The writer is indebted to Mr. E. C. Moore of New York for an example of the pottery. Mr. Moore has also presented specimens to the British Museum and South Kensington Museum.



for use, but were exclusively regarded as works of art and preserved for ornamental purposes. Still, a national pottery solely producing such objects would never be indefinitely prolonged. Its support must be found in supplying the market with the utensils of common life, and here the varnished wares could not compete with those that were glazed. The Egyptian wares being glazed could fulfil both the above requirements. In seasons of prosperity and of high artistic culture the potter responded to the refined taste of his patrons, and when times of depression arrived he still found employment in fabricating the ordinary faïence of household use, but always ready to turn his attention to the higher branches of his art. Thus the traditions of Egyptian ceramic art were maintained, and in the masterpieces of the Mamlook Sultans we may detect much of the technical process and method of ornamentation found in the bowls and vases produced under the Ramesside dynasty, only that the motives of design had changed. If this is a true statement of the case, then the scientific arrangement of Egyptian pottery is one admitting no break in its continuity down to the period, under Turkish rule, when the production of glazed pottery appears to have ceased in Egypt. At the present day unglazed pottery is produced in large quantities (it is a porous ware) for water-jars and vases, and they are often in very beautiful forms. The writer is informed that all the glazed vessels now in use in Egypt are of foreign importation.

Nothing like the fulness of representation of Egyptian pottery exists in regard to that of Persia, neither can it be compared with the former in point of antiquity. Persia was the youngest of the great Oriental empires, and there is no reason for supposing she owned a national art previous to the Achæmenian period. By an unexpected stroke of good fortune we possess the remarkable passage of decoration in glazed bricks from the Susa palace, the artistic elements of which can in a great measure be appreciated and explained. But it stands alone. All else relating to the ceramic art of the period has to be discovered. The obscurity is even prolonged almost over a lapse of seventeen centuries. The Appendix Plates contain two series of fragments, those from Susa and Brahminabad, which, in the opinion of the writer, are of Persian fabrication, but the pieces are too few and too small to warrant definite assertion.

As stated above, some of the illustrations are intended to refer to Byzantine pottery. Until we possess some knowledge of the ceramic art of the Byzantine empire, researches in the history of the Oriental wares—not, of course, intending those of the extreme East, of China and Japan—must be, to a considerable extent, fruitless. The art of the great



centres of civilization subject to the Greek Emperors, from the time of Constantine at least until the XIIth century, stood at the head of all others, unless towards the end of this period it was successfully rivalled by that of the Fatimy Kaliphs of Egypt. It therefore offered models for imitation, which these others were not slow to appropriate. Hence the first impulse of the inquirer is to consult the vessels that had supplied suggestions to the potters of Kashan, of Damascus, of Fostât, and other Oriental cities. But if he explores the cases devoted to ceramic art in museums, his search is hopeless, and the same event awaits him when he turns to the authors who have treated of Byzantine art. Labarte\*, who had seriously occupied himself with the subject, not finding the genuine objects, actually proposed that we should accept the Hispano-Moresque lustre dishes, bearing representations of eagles, as Byzantine ware ornamented with the Imperial eagle! The historian of the arts of the Middle Ages cites texts proving the existence of a flourishing ceramic art in the Byzantine Empire; unfortunately they contain no descriptions of the works themselves. A valuable handbook on Byzantine art by M. Bayet (*L'art Byzantin*), in which is summarized all that has been written on the subject up to the present day, dismisses the subject in a paragraph, the author confessing that nothing is known of Byzantine pottery.

The most detailed account of the method of ornamentation and the subjects painted on Byzantine vases known to the writer are given in the XVIth Chapter of the second book of the treatise of Theophilus†:—"They (the Greeks) likewise make earthenware basins and small vessels and other fictile vases, painting them in this manner. They take all kinds of colours, grinding them singly with water; and mixing with each colour a fifth part glass of the same colour, and very finely ground by itself with water, they paint with it circles or arches or squares, and in them beasts, birds, or leaves, or any other thing they wish. After these vases have been painted in this manner, they place them in the furnace used for window-glass, and applying a fire of dry beechwood below them until they are surrounded by the flame; and then, the wood being taken out, they close the furnace. The same vases can also be decorated in places with gold leaf, or with ground gold or silver, if they wish, in the above-mentioned manner"‡. Again, when treating the

\* *Histoire des Arts industriels*. Labarte, 1864.

† The three books of Theophilus. R. Hendrie, 1847.

‡ The ornamentation of painted glass has sometimes shown strong analogies with that of contemporary pottery. It may therefore be interesting to cite a succeeding chapter from the same book:—"There is likewise a certain orna-



subject of metal vases Theophilus describes the incidents represented upon them



FIG. 22.—XIII<sup>TH</sup> CENTURY ENAMELLED BASIN \*.

(Lib. III. cap. lxxviii.):—

“Upon golden or silver cups or platters, in the middle, knights are made in the same manner, fighting against lions or griffins; the figure of Sampson or David breaking the mouths of the lions; lions alone, also, and griffins; the same also each strangling single figures of cattle; or other things which it may please you, and which may be proper and fit, according to the size of the work.”

menting upon glass, namely, in garments, in seats, and in grounds, in sapphire, green, white, and light purple colour. When you have made the first shadows in drapery of this kind, and they have become dry, cover whatever of the glass is left with a light colour, which must not be so dark as the second shadow, nor so light as the third, but the mean between these. Which being dry, with the reverse of the pencil make, next the first shadow which you made, fine lines on each side, so that between these tints and the shadows, fine lines of that light colour may exist. But upon the remainder make circles and branches, and upon them flowers and leaves, in the same manner as they are made in painted letters; but upon grounds which are filled with letters in colours, you should paint upon the glass the most delicate small branches. You can also sometimes insert in the same circles small animals and little birds, small insects and nude figures. In the same manner you make grounds of the clearest white, than which kind of garment none is more beautiful. From the above-named three colours you paint boughs and leaves in borders, flowers and intricacies, in the above order; and you will use the same colour in the faces of figures and in the hands and feet, and everywhere in the nude members, for that colour which, in the preceding book, is called pose. You will not make much use of yellow glass in draperies, unless in crowns and in those places where gold is placed in a painting. All these things being thus composed and painted, the glass is to be heated, and the colour fixed in the furnace.” Lib. II. cap. xxi. Also in cap. xiii. of the same book, in describing the fabrication of glass cups, they are ornamented with the “likeness of men, or birds, or beasts, or leaves.”

\* The basin is from the Fould collection, see *Description des objets d'art dans le cabinet de Louis Fould*. A. Chabouillet, 1871. Although the original is in Limoges enamel, the ornamentation is Byzantine, and was probably suggested by a Byzantine model.



From these descriptions something may be learnt of the nature of the subjects depicted on the Byzantine pottery, and also of the method of their ornamentation. As to the style of drawing of these figures of men and beasts and leaves, this may be obtained by examining Byzantine enamels, painting, and sculpture. From the same sources may be derived a tolerably accurate notion of the forms of the vessels. Some few of these are given in the illustrations, taken from Byzantine MSS., from sculpture, and from the collection of textiles discovered at Akhmeem within the past half dozen years.

If it were certain that examples of the actual pieces, either fragmentary or intact, were never to be obtained, it might be worth while to attempt to reconstitute the pottery from suggestions derived from the above-mentioned sources. Some general idea of the art could thus be translated into palpable form. It would not, however, possess the charm and value of actuality. The individuality of the artist, and the natural play of fancy directing his hand, would be absent, or if such graces were attempted they would be entirely lacking in spontaneity. The work, having no authenticity, could be used for no scientific purposes. Therefore, until the actual objects can be seen and handled, the direction of their influence can only be asserted in general terms.

The necessity of referring to original sources led the writer, in recent visits paid to the East, to search for remains of Byzantine pottery. The place where investigations would naturally commence is Constantinople, but under the decaying rule of the Turk it will be readily understood that the prosecution of artistic research is the last thing thought of; indeed, the suggestion of research or investigation of any kind only awakens violent animosity in the breast of the Turkish official. The application for permission to excavate in the city would be considered such a revolutionary proposal that no Embassy would back the demand—such, at least, was the writer's experience. Possibly a resident interested in the subject might find remains when ground was turned over inside the city, and very strong influence might induce the Government to allow excavations without the walls. His inquiries prosecuted in various directions at the Turkish capital being without result, the writer continued them at other places, including Salonica and Athens. At both these cities some remains were found; at Athens, where a very intelligent interest is taken in the remains of the past and where museums are in course of formation on a scale truly noble, the writer was shown several examples of the pottery which he was searching for, and these he has



reproduced in the illustrations. Salonica, which contains such splendid monuments of Byzantine architecture, is, of course, without a museum. Regard for art of any kind is at present non-existent in the city, except in the instance of two or three of the foreign residents; to one of these gentlemen, Herr Mordtmann, the German Consul, the writer is indebted for a very interesting fragment, which, although small, reveals the existence of a ware of very marked character (see Plate III. fig. 5).

The process of ornamentation consists in making an incised outline on the surface of the vessel, and then scraping away a portion of the surface, leaving the design on a sunken ground. This method of decoration may be traced to a remote period in Egyptian pottery. To go no further back than the time of the XVIIIth dynasty, we find pottery bearing the cartouche of Thotmes III., where the ornamentation is cut into the vessel and the space filled in with coloured vitreous paste, producing a very rich chromatic effect. The well-known tiles and plaques of Tel-el-Yahoudeh, bearing the cartouche of Ramses III., are executed in this manner. The writer possesses an example of the process of the XXVIth dynasty, and recalls others of the XXXth. Coming down to Naucratis pottery of Ptolemaic times, vessels are found with the ground lowered but not filled in, the whole surface being covered with a glaze in one colour, although occasionally it appears as if the sunken portions were in a darker tint of blue, possibly from a white slip having been passed over the vessel before the ornament was drawn upon it. This is the system adopted in the Salonica fragment, and also in the bowl from the Louvre discovered at Myrina, on the same plate. The Egyptian pottery had a white paste; here it is red, the general yellow glaze becoming a raw-sienna tint, on which the bright yellow ornament is relieved. The next stage of Byzantine pottery appears to be where the design is only incised, as in the examples from Ephesus and the bowl presented to South Kensington Museum by Mr. Fortnum. Early examples of this ware are given by Prof. Argnani, in his recent work on the pottery of Faenza\*. It would, perhaps, be scarcely fair to assert that this *sgraffiato* ware necessarily represented a decadent art: it may simply have been a cheap ware for the commonest uses. We must conclude that Byzantine pottery produced more elaborate wares than either of these two forms of incised classes. Suggestions of a highly pretentious ware are given in the bas-reliefs and in other forms of Byzantine art, and are reproduced

\* *Le ceramiche é maioliche Faentine dalla loro origine fino al principio del secolo XVI.* F. Argnani, 1889.



in the present illustrations. The evidence tends to prove that it was first fabricated in Egypt.

There can be no doubt that systematic excavations at the places which were formerly important cities of the Byzantine Empire would yield an ample representation of its ceramic art. Such excavations can scarcely be conducted by a single individual; they need a certain amount of organization, and also of official support, which is imperative in dealing with the obstruction of ignorant and rapacious Turkish officials. Perhaps the most efficient organization for the prosecution of research would be the establishment of a Ceramic Association. The science has numerous votaries, whose individual labours, from being unrecorded, are often to a large extent wasted. It is the collection of material for trustworthy history that is now needed, and this can certainly be more readily accomplished by the combined action of those interested in the subject.

It should be stated that the illustrations of the Appendix are only put forth as drawings or sketches, such as a student makes in his notebook, and not as finished representations. At the present stage of the inquiry it would be waste of labour to reproduce the objects in chromo-lithography, since at any time fresh excavations may bring to light examples which should be included in the classes at present known, or, perhaps being of greater interest, should take their places in any work intended to be representative. An example of the former case occurred while the present illustrations were being prepared; it was only after the first twelve Plates were finished that the writer became acquainted with the specimens of pottery from the Cairo mounds represented in the succeeding numbers. At some future period it will be desirable to publish in chromo-lithography a collection of the fragments, including, possibly, perfect vessels which may be discovered; but the time has not arrived for such an undertaking. Colour being an important element in the decoration of glazed wares, any illustrations of them in monochrome should be accompanied by a verbal description of the tints used in working out the ornamental design. For the convenience of the reader the descriptions in the present instance are placed opposite the Plates. The illustrations have been executed by the transfer process of Messrs. Norbury, of Manchester. The writer ventures to recommend it to those persons intending to publish the result of their own discoveries, or any



examples of ceramic art they may come across in remote or little-known museums. The process needs a particular paper and chalk, which is supplied by Messrs. Norbury. Anyone possessing a knowledge of drawing may thus, after a little practice, reproduce their studies with facility and dispatch.



FIG. 23.—BYZANTINE BAS-RELIEF IN MARBLE, FROM ST. MARK'S, VENICE.

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IN the descriptive text accompanying the illustrations, B.M. denotes the object belongs to the British Museum, F. to Dr. Fouquet, of Cairo (Dr. Fouquet informed the writer that it was his intention to present his collection of pottery to the Louvre), d'H. to Count d'Hulst, C. to Corbett Bey, and H.W. to the author.



APPENDIX PLATES.







## PLATE I.

- Fig. 1. Glazed Vase, in white paste or frit, but which, from being buried in a coloured soil, appears of a reddish tinge. The neck is ornamented with a running scroll of vine-leaves and grapes, modelled in relief (see Plate X. fig. 15); below the neck a band of four animals in opposing pairs, a lion and a leopard (?), an antelope and a dog (?), also modelled in relief. The lower portion suggests a flower with the petals modelled, crossed incised lines in the spaces at the top of the petals. The general colour is a deep blue, the animals and leaves of a yellowish green, from their being painted with a yellow slip composition\* before the vase was immersed in the blue glaze. The base is hollowed out. Height 6 inches. Believed to have been discovered at Akhmeem. H.W.
- Fig. 2. Portion of a glazed Jug in white frit, the upper part of neck and the handle being missing. Below the neck a band of egg-and-dart ornament, below that a band containing an animal and a bird between conventional foliage; the two lowest bands are ornamented with a wave-pattern and petals of flowers. The whole of the ornamentation is in relief; the colour a turquoise-blue. Height 8 inches. Purchased in Egypt. Belonging to Captain Myers, 60th Rifles.
- Fig. 3. Glazed Plate in white frit, but appears on the broken edge to be red terra-cotta from earth-stain. An outer band of scroll-ornament encloses a centre having two pairs of opposing ducks; the whole of the ornamentation modelled in relief. Supported on a rim. The colour a deep blue, lighter on the upper surface of ornamentation. The blue vitreous glaze has run into drops at the under-side of the plate. This, with the preceding vessels, has the marks of "cockspurs" at the base. Diameter  $7\frac{3}{4}$  inches. H.W.
- Fig. 4. Glazed Vase in white frit, the lower portion representing a flower with modelled petals, with transverse incised lines. The base is hollowed. The colour is a deep blue. Height  $6\frac{1}{2}$  inches. The Royal Museum, Berlin.
- Fig. 5. Fragment of glazed Egyptian pottery in white frit, being a portion of the bottom of a bowl, showing the fluted sides and the petals of a flower beneath. Much excoriated on outside, and therefore difficult to detect original colour, which was probably blue and purple; the inside is a deep blue. The width of the fragment is  $4\frac{3}{4}$  inches. H.W. Presented to the writer by Mr. W. M. Flinders Petrie, who found it at Hawara. The annexed sketch is a suggestion of what may have been the original form of the vase.

These examples of late Egyptian pottery have been selected because they were probably the forerunners of the Byzantine vases. The frit or paste and the vitreous glaze are similar to those found in the older Egyptian wares, the former, however, being not so close in texture and the latter less fine in quality and more lavishly applied. The ornamentation shows the partiality for the lotus flower, drawn in a black line on the sides of the vessels in the earlier wares; here it is modelled. The ducks in Fig. 3 reproduce a similar design on a depressed bottle-shaped vase with a single handle, found by Mr. Flinders Petrie at Gurob. In that instance the ornamentation was in a black line on the blue glaze. The vessel was found with objects of the Ramesside period. No deduction as to age can be made from the fact of the birds being represented *vis-à-vis*. Instances may be cited in XIIth dynasty Egyptian decoration, in early Cypriote pottery, and in Byzantine ornamentation. The animals mingled with conventional foliation in Fig. 2 recall fragments of pottery found in excavations on the Esquiline Hill, and now in the Berlin Museum, and others found at Pompeii, now in the Naples Museum. They are engraved and described in the *Annali dell' Istituto*, vol. 54, 1882. The writer of the article comes to the conclusion that the ware is Phœnician, but he is evidently not well acquainted with Egyptian pottery; the fragments found in Italy unquestionably came from Egypt. The fact of examples being discovered at Pompeii points to their having been produced before the year 79 A.D.; and yet the style of animal drawing in Figs. 1 and 2 and also in Fig. 8, Plate XIII., suggests a period of two centuries later, unless the art be archaistic and imitating some earlier Oriental art. The animals may be compared with similar forms in the Pompeian frescoes. Pompeian art generally had strong affinities with that of Alexandria. The celebrated glass amphora, ornamented with vine-leaves and cupids, of the Naples Museum, probably came from Alexandria. Other fragments of vases of the same style and date as Fig. 5 have been discovered, and they contain the elements of ornamentation composing the vases carved and depicted in Byzantine sculpture, mosaics, and other forms of art. Being all found in Egypt, they suggest that in the early years of the foundation of Constantinople the city obtained its pottery from Egypt, in the same way that, during the Empire, Egypt largely supplied Rome with glass and glazed pottery.

\* The white earth (in this case tinted yellow) of the consistence of cream, used for coating incised ware, and also poured through a quill or from a spouted vessel, in the slip wares.



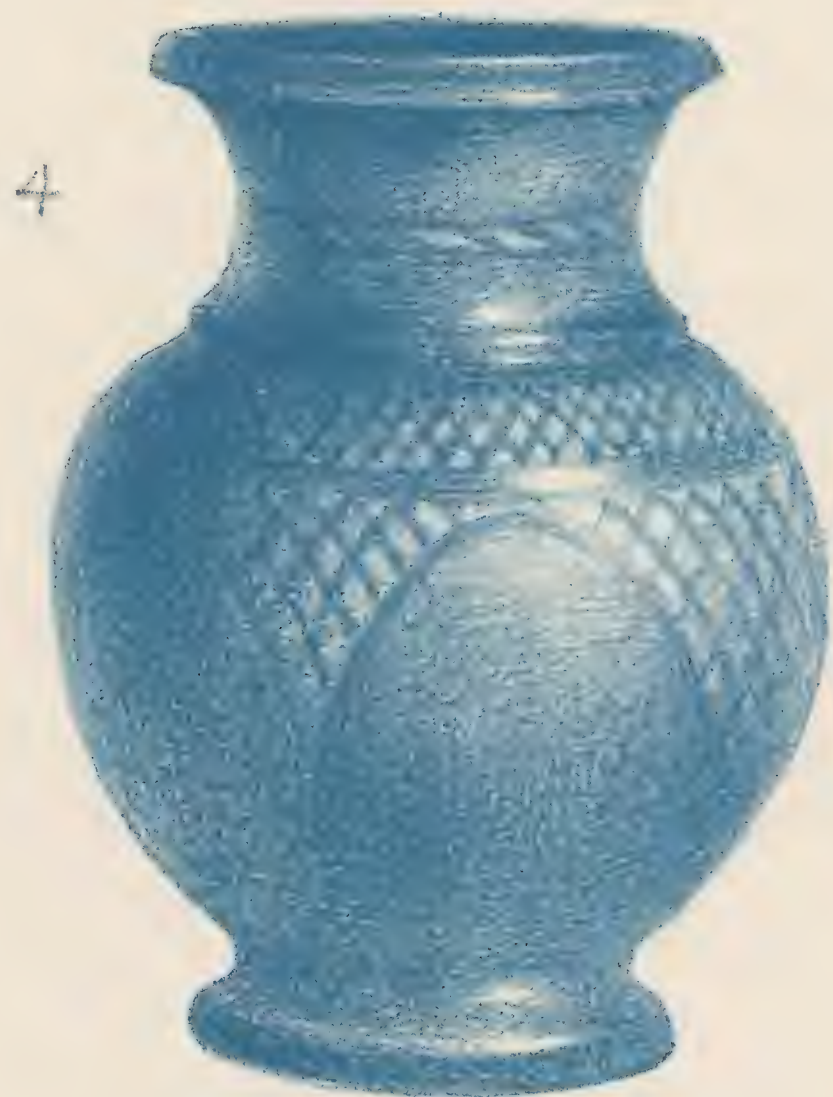


Plate I.









## PLATE II.

- Fig. 1. Circular Dish.. Hard red paste ; incised ornamentation, splashes of green on the surface ; vitreous lead glaze of deep yellow colour covering the part which is covered with a slip\*, as in the ware on Plate III. Acquired at Salonica, the vendor stating that he purchased it at a monastery in Macedonia. Diameter  $13\frac{1}{4}$  inches. H.W.
- Fig. 2. Circular Dish. Soft drab paste ; yellow vitreous glaze on a white slip ; ornamentation raised from surface in a genuine slip, golden brown in colour. The ware has affinities with that on Plate III., also with lustre ware. Probably XVIIth century Spanish. Diameter  $13\frac{1}{2}$  inches. H.W. Compare this dish with the English slip ware of the XVIth and XVIIth centuries, which has a strongly pronounced archaic air in its ornamentation, probably derived from a Byzantine source. It may have been imitated from Byzantine pottery that had remained in this country, or was discovered in the XVIth century.
- Fig. 3. Glass Goblet, found in the tomb of Sultan Bayazid Yilderim (1347-1403), at Broussa. Formerly in the Imperial Treasury at Constantinople, now probably disappeared, the writer not being able to find it at the Treasury last year. Drawn from a photograph ; the art appears to be late XIIIth century.
- Fig. 4. Jug, the handle and spout missing. Hard drab paste, become red from use ; covered with white slip on which the ornament is incised, and in the top of vessel cut into the paste ; vitreous glaze. The colour varies from pale raw sienna to burnt sienna, a dark brown in the incised ornament at top. Originally this vase was very finely finished ; it was acquired by the writer at Constantinople from a Persian merchant who had brought it from Khorassan : the earliest example of the ware known to the writer. Compare ornamentation with Fig. 17, Plate XI. Height  $8\frac{1}{4}$  inches. H.W.
- Figs. 5 & 6. Two rounds from the mosaics in the Kahrié-Djami Mosque, at Constantinople. XIIIth century or earlier (?). Passages of ornament from sources of this nature would probably have suggested ornament for ceramic objects.
- Fig. 7. Oriental crystal Jug. XIth century. Height  $8\frac{1}{2}$  inches. South Kensington Museum. This and Figs. 8, 10, 11 are probably examples of the crystal vases mentioned by Maqrizy in his account of the contents of the palace of the Fatimy Kaliph, Mostansir-Billah (A.H. 460).
- Fig. 8. Oriental Vase in crystal, silver-gilt mount. Treasury of St. Mark's, Venice.
- Fig. 9. Bowl in green serpentine. Probably oriental, but with figures of Christ, the Virgin, saints, and angels engraved by a Byzantine artist. Height  $4\frac{1}{2}$  inches. St. Mark's Treasury.
- Fig. 10. Crystal Jug. Inscribed with benediction to Fatimy Kaliph Aziz-Billah (975-996). Treasury of St. Mark's.
- Fig. 11. Oriental crystal Jug. Louvre (see *Gazette des Beaux Arts*, vol. xii. 1875).
- Fig. 12. Reliquary. Height  $10\frac{1}{4}$  inches. This, together with succeeding Nos., from the Treasury of St. Mark's.
- Fig. 13. Oriental onyx Vase.
- Fig. 14. Crystal Vase. Height  $5\frac{1}{4}$  inches.
- Fig. 15. Alabaster Vase. Height  $6\frac{3}{4}$  inches.
- Fig. 16. Onyx Cup.

While the dish (Fig. 1) remains a solitary example it would be premature to attempt to fix its date. It is, therefore, only put forth as an example of Byzantine pottery. From the same reason any suggestion as to where it was fabricated would be a mere guess. Now that attention has been called to the ware, perhaps other examples will be published or communicated to the writer by readers of the present work. The same also may be hoped in the case of Fig. 4. Figs. 3 and 7 to 16 are given as examples of the forms of early Byzantine and Oriental vessels. For those in the Treasury of St. Mark's, Venice, the reader is referred to the valuable series of chromo-lithographs of the contents of the Treasury published by Ongania—*Il Tesoro di San Marco*, 1886. The intimate relations of Oriental and Byzantine art, in objects of this nature, can nowhere be more profitably studied than in this very remarkable series of admirably executed plates. Especial mention may be made of the Persian bowl bearing representations of animals, which is stated to have been presented to the Republic by the Shah of Persia in 1472, but which evidently represents an earlier art. It is reproduced on Plate 48 of Signor Ongania's publication.

\* "Slip" here, and throughout the descriptions, stands for the white composition used in the slip wares.





Plate II.









### PLATE III.

- Fig. 1. Portion of a Bowl in red paste, covered with a vitreous glaze, and bearing incised ornamentation. What remains of the bowl is  $4\frac{1}{2}$  inches high. Found in the excavations at Ephesus conducted by the late Mr. Wood. B.M.
- Fig. 2. Fragment of pottery in red paste, vitreous glaze, and bearing incised ornamentation, with a splash of brown colour; the reverse has a passage of green colour on the primrose ground. Height 2 inches. Found in excavations at Athens along with objects of the Byzantine period. Museum of the Archæological Society, Athens.
- Fig. 3. Portion of a Bowl. Same paste, glaze, and method of ornamentation as the preceding pieces. 5 inches wide. Found with preceding piece. Museum of the Archæological Society, Athens.
- Fig. 4. A Bowl. Same paste, glaze, and method of ornamentation as preceding pieces. The colour on the reverse inclining to raw sienna. Diameter  $5\frac{1}{2}$  inches. Found with preceding. Museum of the Archæological Society, Athens.
- Fig. 5. Fragment of a Bowl. Except that the paste is harder, the same characteristics as preceding. The ornamentation has been incised, and a portion lowered to form a ground for the animal and to emphasize the circular lines.  $2\frac{3}{4}$  inches long. Found in excavations at Salonica by Dr. Mordtmann, the German Consul at that city, and presented by him to the writer. H.W.
- Fig. 6. Fragment of a Bowl. Similar characteristics as preceding. Found at Ephesus.  $2\frac{3}{4}$  inches wide. B.M.
- Fig. 7. A Bowl. Similar to preceding; surface lowered as in Fig. 5. Diameter  $5\frac{7}{8}$  inches. Found at Myrina during the excavations of MM. Pottier and Reinach. M. Pottier informed the writer that he had no note referring to this particular piece. Louvre.
- Fig. 8. Fragment of glazed pottery found with Figs. 2 and 3; pale pinkish grey in colour;  $1\frac{1}{2}$  inch wide. Museum of the Archæological Society, Athens.
- Fig. 9. A Cup. Same characteristics as preceding; ornamentation in primrose-yellow on raw-sienna ground. Found with preceding. Height 2 inches. Museum of the Archæological Society, Athens.
- Fig. 10. Fragment of a flat-bottomed Bowl. The glaze on reverse changed to grey. Found with Fig. 7. Louvre.
- Fig. 11. A Vase. Similar characteristics to preceding, but without incised ornamentation. Height  $3\frac{1}{2}$  inches. Found at Ephesus. B.M.

There is no documentary evidence as to the date of the vessels and fragments represented on Plate III., but judging from the style of the ornamentation and remembering where the objects were found, the writer suggests that they are Byzantine of an early period. The ware is of simple fabrication; the vessel having been turned on the wheel and fired, is then covered with a coating of pure white earth, which is again slightly fired; then the ornament is incised, and afterwards dipped into a composition which will produce a glaze, in the present case tinted a pale yellow. The vessel is placed in the furnace for a final firing, with the result that the portion not covered with the white coating appears a rich raw-sienna colour, the yellow glaze thus changing the pale red paste. The glaze is vitreous and contains lead. An examination of the animal drawing shows analogies with that on objects of early Christian art. Compare the paws of an animal on Fig. 5 with the reliefs on the sarcophagus from Salonica in Plate XII. fig. 4; also the dragon in Fig. 3 with the same and with the dragon in the Sassanian cup in Fig. 6 of the text illustrations. The style of ornamentation in Fig. 4 is similar to that on Byzantine enamels, and it is suggestive of the "intricacies" mentioned by Theophilus (Lib. II. cap. xxii.). The arrangement of circles in Fig. 7 is found on objects entitled late Roman, but which may be more probably early Byzantine. The bottle in Plate XIII. fig. 7 was stated to have been found in the Coptic necropolis at Akhmeem. Bottles of the same design at the British Museum are assigned to a late Roman period. A glass *patera* in the treasury of St. Mark's, Venice, shows the same design, also the cup of Khosroës (Plate XIII. fig. 5), and many others might be cited. Those acquainted with St. Sophia, at Constantinople, will remember how the figure of the circle throughout the edifice is impressed on the beholder, which is not the case in Roman or any other architecture of antiquity. There was evidently some intention in this partiality for the circular form in architecture and ornamentation: it probably had a mystico-religious signification in the minds of the early Christians. Reference to the early Italian *sgraffiato* wares will be found in the introduction to Mr. Fortnum's South Kensington Catalogue and in the Italian writers on the native mediæval potteries; perhaps the most valuable of these is in Prof. Argnani's work on the pottery of Faenza, which is copiously illustrated. The Italian *sgraffiato* pottery is generally in several colours, like the pieces from Ephesus and Cairo in the succeeding Plates.





Plate III.









## PLATE IV.

Fig. 1. Portion of a Bowl. Red paste, covered with white slip; incised ornamentation; pale yellow vitreous glaze. The ornamentation painted in manganese purple and green. Height 5 inches. B.M.

This, with the other objects on the present Plate, was found by the late Mr. Wood in excavations at Ephesus.

Fig. 2. Portion of a Bowl. Same ware and ornamentation as preceding; the purple is here deeper. Height 4 inches. B.M.

Fig. 3. Lamp. Same method of fabrication as the preceding, but without incised ornament. Uniform green colour. Height 8 inches. B.M.

Fig. 4. Portion of a Vase. Similar to above, white ground, with the addition of burnt-sienna colour in the ground of one of the rosettes. Height  $5\frac{1}{4}$  inches. B.M.

Fig. 5. Portion of a Bowl. Similar to preceding, the colours on ornamentation green and raw sienna. Diameter 11 inches. B.M.

Fig. 6. Portion of a Bowl. Similar to above; the colour is green throughout. Height  $2\frac{1}{2}$  inches. B.M.

The description of the process of fabrication is given on the preceding page. Compare these vessels with others on Plates V., X., and XIII. The glaze does not extend to the bases of the vessels, which are left in the plain red earth: a part of the slip sometimes remains unglazed. When dipped in the glazing fluid the objects were held by the bottom.



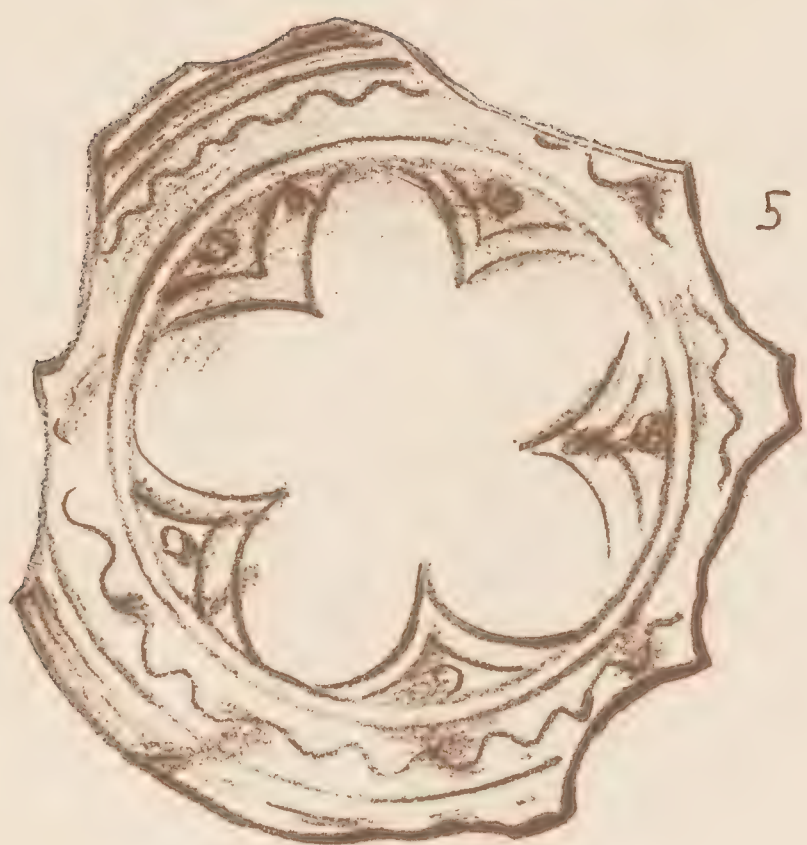


Plate IV.









## PLATE V.

- Fig. 1. Vase in the shape of the Italian drug-pots. Red paste; white slip; pale green vitreous glaze; incised ornamentation. Height  $7\frac{1}{4}$  inches. B.M. The base is hollowed out, the Italian drug-pots stand on flat bottoms. The bottoms of nearly all these vessels from Ephesus, in common with other Oriental vases, are hollow.
- Fig. 2. Vase possessing similar characteristics to above, with the exception of the green ornamentation on pale whitish ground. Height 10 inches. B.M. Ephesus.
- Fig. 3. Vase in shape of drug-pot. White paste; vitreous glaze; ornamentation in blue. Height about 6 inches. Belonging to Mr. W. H. Wrench, C.B., Vice-Consul at Constantinople. Acquired at Bagdad by Hamdi Bey, Director of the Constantinople Museum. The probable date of the object may be the XIVth century.
- Fig. 4. Portion of a vase. Similar in character to Fig. 2. Pale primrose ground, touches of green and brown ornament, not incised. Diameter  $5\frac{3}{4}$  inches. B.M. Ephesus.
- Fig. 5. Upright Vase. Thick white paste; vitreous glaze; green painted ornamentation on white ground. Found in Syria, and probably of Syrian fabrication. Height  $9\frac{1}{2}$  inches. B.M.
- Fig. 6. Portion of a Vase, originally having handle and spout. Red paste; green vitreous glaze on white slip; brown vertical lines of ornamentation; flat bottom. Height  $4\frac{3}{4}$  inches. B.M. Ephesus.
- Fig. 7. Base of earthenware vessel. White slip; yellow glaze; incised ornamentation. The animal appears in burnt-sienna colour, having a splash of deep manganese purple; the same colour and green in the ornament beneath. Height  $3\frac{3}{4}$  inches. B.M. Found 6 feet below the surface of a mound at Gulestan, Pishin. Presented by Sir Oliver St. John, 1883. The execution is sharp and clean. Persian XIIth century ware (?).
- Fig. 8. Portion of a Vase. Red paste; white slip; green glaze. Diameter  $6\frac{1}{4}$  inches. B.M. Ephesus.
- Fig. 9. Fragment from Fostât: triangular pieces cut out of the paste; green vitreous glaze. Height  $2\frac{1}{4}$  inches. B.M.
- Fig. 10. Bowl. Red paste; white slip; primrose vitreous glaze; green in the inside. Diameter 10 inches. B.M. Ephesus.
- Fig. 11. Fragment of Bowl from Fostât. Red paste; vitreous glaze; incised ornament; painted green and pale yellow. Height 2 inches. B.M.



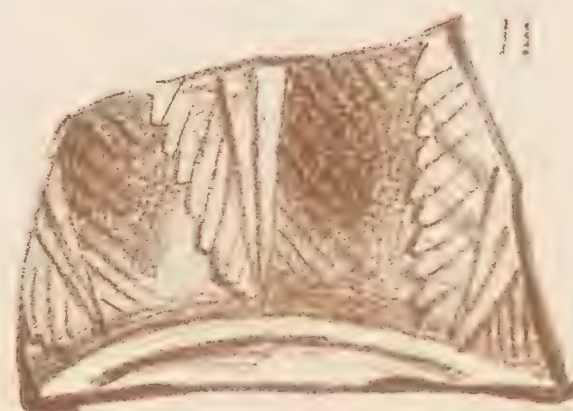


Plate V.









## PLATE VI.

- Fig. 1. Portion of a Bowl. Red paste; vitreous glaze over white slip; green ground; pointed panels in pale yellow bearing red spots; outlines in brown; (painted). Height  $3\frac{1}{4}$  inches. B.M.
- Fig. 2. Red paste; green glaze; incised lines. Height  $3\frac{1}{2}$  inches. B.M.
- Fig. 3. Red paste; vitreous glaze; yellow ground, outlines in brown, (painted), purple spots. Height  $2\frac{3}{4}$  inches. B.M.
- Fig. 4. Similar in character to above. Primrose ground; raw-sienna bands coloured in brown; green in centres of diamonds; (painted). Height 2 inches. B.M.
- Fig. 5. Red hard paste, thin in substance; dark green glaze; raised pattern. Height  $2\frac{3}{4}$  inches. B.M.
- All the above discovered on the site of Brahminabad in Sind, situated on a branch of the old bed of the Indus. (The city was founded in the year 629, by the Hindu dynasty of the Brahmins; it was destroyed by an earthquake before 1020.) See a notice by A. F. Bellasis; published at Bombay, 1856.
- Fig. 6. A thin, hard, red paste; vitreous glaze, raw sienna in colour; raised pattern. Height  $1\frac{1}{2}$  inch. B.M. Fostât.
- Fig. 7. Same as preceding. Golden-yellow colour. Height  $2\frac{3}{4}$  inches. B.M. Fostât.
- Fig. 8. Same as preceding. Ornamentation: the fore part of an animal in deep raw sienna on a deep green ground. Height  $2\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 9. Vessel for the toilet-table in shape of a bird. White paste; tin glaze. Ornament in deep golden lustre, a hare painted on the inside; possibly Kufic characters on the tail of bird. 6 inches in length. B.M. Found at Brahminabad.
- Fig. 10. Hard, thin, red paste; dark yellow-green glaze; incised and moulded ornamentation. Height  $2\frac{1}{2}$  inches. B.M. Ephesus.
- Fig. 11. Red paste; green glaze; incised ornament. Height  $3\frac{1}{4}$  inches. B.M. Fostât.
- Fig. 12. Thick red paste; dark yellow glaze; incised ornament. Bands meeting in centre, deep burnt sienna; bands defining panels a deep brown. Height 5 inches. B.M. Fostât. This is the bottom of a large bowl of the same ware as the pieces bearing arms.
- Fig. 13. Similar ware to preceding. The glaze a pale green. Height  $5\frac{1}{4}$  inches. B.M. Fostât.
- Fig. 14. Similar to preceding. A yellow glaze, in places burnt sienna. Height  $4\frac{1}{4}$  inches. B.M. Fostât.
- Fig. 15. Portion of a Bowl. Same ware as preceding. The ground a deep chocolate; the vase and other ornaments in yellow-green.  $4\frac{1}{2}$  inches wide. B.M. Fostât.
- Fig. 16. Bottom of a Bowl. Similar ware to preceding. The ground a deep olive-green, the ornamentation in bright blue-green. Height 6 inches. B.M. Fostât.
- Fig. 17. Similar to preceding. A rich raw-sienna glaze, deep brown spots. Height 4 inches. B.M. Fostât.





Plate VI.









## PLATE VII.

- Fig. 1. Fragment of a large Bowl, similar to those represented in Figs. 4, 5, and 9 to 13 of 'Early Persian Vases,' Part II. The paste is white, the glaze vitreous. The ornamentation outlined in a brown which is almost black. The painting is in a deep cobalt-blue on a ground originally white, now a warm grey. Height 4 inches. B.M. Fostât.
- Fig. 2. Fragment of the inside of a Bowl of the same ware. Height  $4\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 3. A fragment of a Bowl. Similar paste and glaze. The inside bears an inscription in Kufic characters. Outline of ornamentation in black lines; the bands in deep blue; ornamentation on outside in deep indigo-blue. Height  $2\frac{3}{4}$  inches. B.M. Fostât.
- Fig. 4. Fragment of a Bowl. Similar characteristics as preceding; ornamentation includes part of a female head (belonging to a Syren)? The ground a purple-black; the spotted ornament and below the neck of figure a deep cobalt-blue; the face is white. Height  $3\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 5. Portion of the edge of a large Bowl. Similar ware to the preceding. The paste is harder. 6 inches wide. B.M. Cairo mounds.
- Fig. 6. Portion of a Bowl. Similar ware to preceding. Height 4 inches. B.M. Fostât.
- Figs. 7, 8, 9, 10. The bottoms of Bowls, bearing inscriptions on the hollowed bases\*. Similar in paste to preceding. Ornamentation in deep blue. Respectively  $2\frac{1}{2}$ ,  $1\frac{1}{2}$ ,  $1\frac{1}{2}$ , and  $2\frac{1}{2}$  inches high. B.M. Fostât. These belong to a later ware.
- Fig. 12. Bottom of Bowl. Similar to preceding, but finer in manufacture. The bird is outlined in purple-black on a cream ground; the head and breast in a rich green; wing, blue spots on white. Height  $2\frac{1}{4}$  inches. B.M. Fostât.
- Fig. 11. The bottom of a Bowl; the hollowed base bearing an inscription. White paste; vitreous glaze. The ornamentation on the inside in deep indigo-blue, the ground being sown with pale green spots; the exterior ornamentation in deep indigo and olive-green. The ornamentation of this very beautiful fragment recalls the painting on some ancient Egyptian vessels of the Ramesside period. Height 4 inches. H.W. Found at Fostât.

\* Mr. F. L. Griffith, of the British Museum, is at present engaged in making an examination of the Arabic inscriptions on Oriental pottery. When his researches are concluded, it is his intention to publish their results.





Plate VII.









## PLATE VIII.

- Fig. 1. Fragment of a Bowl. Red paste; vitreous glaze over a slip; incised ornamentation. Yellow ground, the Arabic letters painted in brown and burnt sienna on the outside, in a pale yellowish slip on the inside. 5 inches long. B.M. Fostât.
- Fig. 2. Fragment of a Bowl. Similar in character to preceding; the outside in pale yellow, the inside in deep yellow. Height  $2\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 3. Portion of a Bowl. Similar to preceding. The colour a rich brown-green ground, bands and rosettes deep raw-sienna. Diameter  $4\frac{1}{4}$  inches. B.M. Fostât.
- Fig. 4. Fragment. Same as above. Yellow ground, dark brown ornament. Height 3 inches. B.M. Fostât.
- Fig. 5. Fragment. Same as above. After the general coating of slip the letters have received an additional painting with the slip composition, which has raised the surface, then the vessel has been dipped in a pale green glaze. Height  $2\frac{3}{4}$  inches. H.W. Fostât.
- Fig. 6. Fragment. Same as above. The inscriptions and bands separating panels in thick white slip. The ground is drab or fawn-colour; outside a rich brown. Height 4 inches. H.W. Fostât.
- Fig. 7. Portion of a Bowl. Same as above. The coloration in rich yellows and browns. Height  $4\frac{1}{4}$  inches. H.W. Fostât.
- Fig. 8. Portion of a Bowl. Similar to above; yellow ground, inscription in dark brown. Diameter of bowl  $6\frac{1}{2}$  inches. H.W. Fostât.
- Fig. 9. Fragment. Same ware; rich yellow glaze. Height 4 inches. B.M. Fostât.
- Fig. 10. Fragment. Same ware; rich yellow glaze. Height  $3\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 11. Fragment. Same ware; green ground, the arms in dark brown. Height  $2\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 12. Portion of a Bowl. Same ware; deep yellow ornament on rich burnt-sienna ground. Diameter  $4\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 13. Portion of a Bowl. White paste; vitreous glaze. The ground both inside and outside a drab colour. The ribs on exterior in pearl-white, the triangular spots on inside in the same colour, interspersed with touches of blue; the lines in black; the rim of bowl in blue. Compare details of ornamentation with Figs. 1 and 2, Plate VII. Height  $3\frac{1}{2}$  inches. B.M. Fostât.
- Fig. 14. Fragment of a Bowl. Hard red paste, the circles and lines painted in a yellow slip; thin vitreous glaze on inside only. Height  $1\frac{1}{2}$  inch. H.W. From the Roman theatre at Patras. Taken from the solid soil near the ground.

All these fragments, with the exception of Figs. 13 and 14, belong to a ware having a thick red paste ( $\frac{1}{2}$  inch thick in places), rather porous in character, and covered with a slip, on which the ornamentation is incised. Some of the fragments have scaled (see Fig. 2). The glaze is thin and transparent. The colour is rich and harmonious; the ground is generally drab or yellow, heightened in portions of the ornament with a paler tint of the same. The incised ornamentation is emphasized with rich purple-brown or burnt sienna. When green is used it is rich and transparent in tone. The forms of the vessels are simple and well designed. Altogether the ware is artistic and picturesque in character. The objects on Plates IX., XVI., and some few others belong to the same ware.





Plate VIII.









## PLATE IX.

The fragments represented in Plate IX. belong to the same ware as those in the preceding Plate, with the exception of Fig. 14, and form portions of Bowls; they all bear heraldic devices. It is scarcely necessary to give the sizes of all the pieces; some few only will be noted, together with others on Plate XVI. Figs. 1 to 14 in B.M. The scheme of coloration is the same as that described on the preceding page—fawn-colour, yellows, browns, and greens; where green is employed it is only decoratively and not because it had any relation to the arms. The best account of this Oriental blasoury known to the writer is the learned treatise by the late Rogers Pasha in the *Bulletin de l'Institut Egyptien: deuxième série. No. 1. Année 1882.* The essay is illustrated by numerous engravings. Briefly stated, the conclusions arrived at by the writer are: that heraldic badges and devices were employed during the period of the Ayyuby Kaliphs (1172–1252) and remained in use till the termination of the dynasty of the Mamlook Sultans of the Circassian line (1516). After the Turkish conquest of Egypt by Selim II. the country lapsed into a state of complete anarchy. The rule of the Turk was one long story of revolting cruelty and oppression; the sole object of the Turkish pashas was to enrich themselves and return to Constantinople, their fate frequently being poison or the bow-string, by command of the Sultan, to obtain possession of their wealth. In a state of society of this nature the use of armorial bearings—which were never hereditary in the East—naturally ceased. Rogers's treatise is full of valuable and interesting information; he expressly states, however, that it is only put forth as a first instalment, which, if he had lived, would doubtless have been continued. Additional material has been found of late, and this is being dealt with by H. E. Yacoub Artin Pasha, whose work (copiously illustrated) will shortly be sent to press. In Plate IX., figs. 3, 5, 6, 9, and 10 have passages of green in the ornamentation.

- Fig. 14. White paste; vitreous glaze. The ground is white, the ornamentation being drawn out in black. The centre is green, having the band on which the sword is drawn in white; there are touches of green in the outer circle. Height  $4\frac{1}{2}$  inches. B.M. Bab en Nasr, Cairo.
- Fig. 17. Red paste; vitreous glaze; incised ornamentation (same as the rest of the ware), a strong yellow ground with the ornament in dark brown. Height  $4\frac{1}{2}$  inches. H.W. Fostât.
- Fig. 18. Drab ground; ornament in burnt sienna and dark brown. H.W. Height 6 inches.
- Fig. 19. Fawn-colour ground; ornament in added yellow-white slip, raw sienna and dark brown. Height  $4\frac{1}{4}$  inches. H.W. Fostât.

No evidence has yet transpired respecting the date of this ware, which is probably Egyptian, further than that it must have been produced between the XIIth and the beginning of the XVIth centuries.





Plate IX.









## PLATE X.

All the objects represented in Plate X. belong to South Kensington Museum.

Figs. 1 to 15 are taken from the collection of Egyptian textiles discovered in the Coptic necropolis at Akhmeem (the ancient Panopolis), in Upper Egypt. They for the most part belong to bands of ornament in woollen embroidery, decorating linen garments. The collection ranges over probably several centuries, the earliest pieces being anterior to the Edict of Theodosius (390) establishing Christianity. They may therefore be accepted as representing early Byzantine art, and showing the general form of the vases of the period. It is unnecessary to give the sizes of the entire series. The general colours are dark purple and red.

Fig. 12. The Vase in red and dark purple; the figure, birds, and tree in dark purple. Height 13 inches.

Figs. 13 & 14. Two amphora-shaped Vases in red colour. Height 3 inches.

Fig. 15. A portion of a band of vine-leaves and grapes. Height  $2\frac{1}{4}$  inches. Compare with ornament of Fig. 1, Plate I.

Fig. 16. Bowl. Red paste; vitreous glaze; incised ornamentation, coloured green and yellow on a cream-colour ground. Diameter  $5\frac{3}{8}$  inches.

Fig. 17. Bowl. Similar in character to preceding. A shield with arms in the centre. Diameter  $5\frac{3}{8}$  inches.  
Both these bowls are supposed to be Italian.

Fig. 18. Bowl. Red paste; vitreous glaze; incised ornamentation, coloured with green and brown on creamy-white ground. Diameter 7 inches.

Fig. 19. Bowl. White paste; tin glaze (?); the ornamentation painted in green and brown, not incised. Diameter  $7\frac{3}{8}$  inches.

The last two bowls were obtained from the exterior walls of a church at Pisa, and were presented by Mr. Fortnum to the Museum. See Mr. Fortnum's paper in the *Archæologia* of the Society of Antiquaries, vol. xlii. p. 379.





Plate X.









## PLATE XI.

- Fig. 1. A Bowl. Thin paste; greenish-yellow glaze; incised mark at bottom. Diameter 4 inches. Museum at Reggio, Calabria.
- Fig. 2. Bowl, with cover. Thin white paste. Green inside, yellow outside; a brilliant iridescence on the inside. Diameter 4 inches.
- Fig. 3. Red paste; yellow-green glaze. Diameter of vase  $4\frac{3}{4}$  inches.
- Fig. 4. Bowl. Red paste; pale yellow glaze; ornamentation on inside in brown outline, with two strokes of green. Diameter 9 inches.
- Fig. 5. Portion of a two-handled Bowl. Red paste; ornamentation in yellow and blue.
- Figs. 6 & 7. Portions of Vases with handles. Thin red paste; dark green glaze. Height of both  $6\frac{1}{4}$  inches.
- Fig. 8. Portion of Vase. White paste; yellow-green glaze. Height 3 inches.
- Figs. 9 & 10. Two Lamps. Red paste; yellow-brown glaze; carefully fabricated. Each 4 inches long.
- Fig. 11. Fragment. White paste; ornamentation in deep blue on white ground. Height  $2\frac{3}{4}$  inches.
- Fig. 12. Jug. White paste; fine white glaze. Height  $11\frac{1}{2}$  inches.
- Fig. 13. Portion of spouted Jug, the handle broken. White paste; fine white glaze. Height  $8\frac{1}{4}$  inches.

The foregoing vessels were found in excavations on the Piazza Caserma at Reggio, at about seven feet below the surface and the same distance above the Roman bath, now exposed. Most of the pieces show indications of having been in a fire. They are carefully made and thoroughly well finished. There is no evidence as to date other than their style and position in the earth, which suggests an early period. They may be of Sicilian fabrication.

- Figs. 14, 15, & 16. Portions of Plates. Hard white paste; pale drab vitreous glaze. The painted ornamentation of Fig. 14 in dark blue, pale green, yellow, and red; etched curls and dots on outer blue band (compare with Persian tiles). Figs. 15 and 16, ornamentation in blue. Diameter in each case 7 inches. The interlacings suggest an Oriental influence. These fragments were discovered in the foundations of the citadel at Palermo, when the fortress was demolished in 1889. They were found with pieces of a common lustre ware. H.W.

- Fig. 17. A group of Vases from Arabic MS. of Galenus. Imperial Library at Vienna. See page 22.
- Fig. 18. Jug from a Greek Evangelarium (No. 547, Plat. B. l. Arundel) in the British Museum.
- Fig. 19. Group of six vessels from a Psalterium (No. 19352) in the British Museum. A.D. 1066.
- Fig. 20. Three vases from the marble bas-reliefs on the façade of the church of St. Nicholas at Bari, founded 1087; these are examples of the vases so frequently found in sculpture of the Byzantine period.





Plate XI.









## PLATE XII.

- Figs. 1 & 2. Passages of mosaic ornamentation from the drum of the cupola of Qoubbet-es-Sakhrah (Mosque of Omar) at Jerusalem. A.H. 418 (A.D. 1022). The illustrations are outlined from the splendid work by M. le Comte Melchior de Vogüé (*Le Temple de Jérusalem*. Par le Comte Melchior de Vogüé, 1864). Besides the chromo-lithographs of the cupola mosaics, those of the lower arcades of the mosque are rendered in the same style. The latter are dated A.H. 72, thus presenting examples of ornamentation in a Mohammedan edifice of two very important periods. The earlier mosaics were executed by artists sent from Constantinople by the Greek Emperor, on the demand of the Kaliph. Those in the present cupola (the first was destroyed in the earthquake of A.H. 407) were also probably the work of Byzantine artists, and they represent Byzantine art at its most flourishing period. For the student of that art, and also of Oriental art, there is nothing more instructive than the comparison of the design in these two series of mosaics, and with them may be compared the analogous ornamentation in the *mihrah* of the Mosque at Cordova. They must all have furnished models for imitation to the ceramic artists, as well as those engaged in other artistic industries.
- Fig. 3. Bas-relief from a bronze door of the Mosque of St. Stephen at Constantinople. (The writer cannot give the dimension because it is not permitted to make studies in the mosque, and he has never found it possible to execute more than hasty sketches in the building.)
- Fig. 4. Front of a Sarcophagus at Salonica. Copied from Texier and Pullan, *Byzantine Architecture*, 1864. Many valuable illustrations of Byzantine ornament are to be found in this work.
- Fig. 5. An ornamental Medallion from a Byzantine ivory casket. Incised and heightened with gold. Diameter 3 inches. Analogous to the centres of Oriental bowls. H.W.
- Fig. 6. Fragment of a Bowl. White paste; vitreous glaze; painted in blue and purple. Belonging to Mr. Flinders Petrie, and found by him in excavations at Gurob.





Plate XII.









## PLATE XIII.

Fig. 1 along with Figs. 5, 6, 7, 8 of Plate XV. represent the pottery found by M. Dieulafoy during his excavations at Susa; they are now exhibited at the Louvre.

Fig. 1. Cover of a Jar. Red paste, white slip, probably glazed; the ornamentation in black and burnt sienna on a yellow ground. The Kufic characters are in black. Diameter  $5\frac{3}{4}$  inches. Louvre. The Susa fragments are evidently early. Compare them with the Brahminabad fragments on Plate VI.

Fig. 2. Similar characteristics to the incised pottery found at Ephesus. Height  $4\frac{1}{4}$  inches. d'H. From the Cairo mounds.

Fig. 3. Bronze Vase, Sassanian, copied from M. Dieulafoy's *L'art ancien de la Perse*.

Fig. 4. Persian Vase, from a painting of the Annunciation by a German master, in the Museum at Cologne (No. 117). The ornamentation is in blue and orange. The probable date of the picture is the end of the XIVth century. A vase of Oriental design also occurs in the triptich of the Cathedral, by Master Stephen. Other examples of Oriental art, as carpets, brocades, arms, &c., are found in early pictures of the Cologne school, indicating that artistic merchandise of the East arrived at Cologne in the XIVth century, and probably earlier.

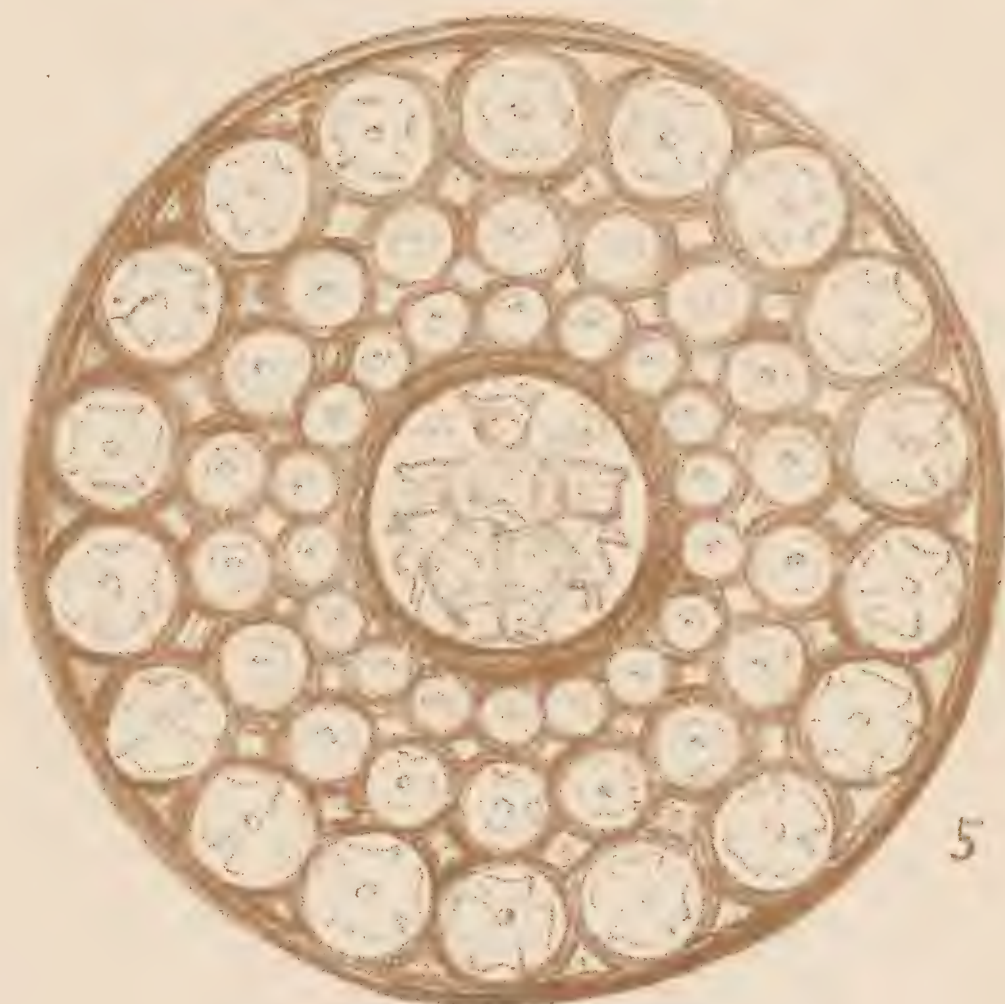
Fig. 5. The Cup of Khosroès, from the Cabinet des Médailles, Paris. The cup is in pierced gold. The central medallion in rock crystal, Khosroès I. (531-579) seated upon his throne. The medallions encircling it are in emerald, ruby, and white glass, each ornamented with a rosette. A learned dissertation on this striking example of Sassanian art will be found in *Annales de l'Institut archéologique*, vol. xv., by M. de Longpérier.

Fig. 6. Coptic wooden Candlestick. The design represents an amphora on a stand similar to those used by the ancient Egyptians to hold their vases, the ornamentation here being Byzantine. The ornamentation of the amphora was doubtless suggested by that of the amphoræ in use at the period. B.M.

Fig. 7. Glass Bottle, from a Coptic cemetery. Every portion of the vessel is covered with circles. A bottle of this design in the British Museum is placed with glass of the Roman period. The evidence of provenance and design suggests that the present object is of the Byzantine period. Diameter 4 inches. H.W.

Fig. 8. Flat Dish with upright sides. White paste; vitreous glaze. The ornamentation of the inside in manganese purple on an ivory-white ground; the edge of sides and reverse in a brilliant turquoise-blue. Marks of "cockspur" on the bottom ring. Compare with the art represented by the vases in Plate I., also with early Christian glass of the Catacombs. The animals in the Persian XIIIth century plates are placed on analogous grounds of foliage. Diameter  $8\frac{1}{2}$  inches. H.W. The writer proposes to reproduce this, together with the vases in Plate I., in chromolithography in his forthcoming work on the Ceramic Art of Egypt.













## PLATE XIV.

The fragments on Plate XIV. are all examples of lustre ware discovered in the Cairo mounds or at Fostât within the past two years.

- Fig. 1. White paste; tin glaze; rich golden lustre on white ground. Height  $3\frac{1}{2}$  inches. F.
- Fig. 2. Similar paste and glaze to the above; yellow lustre on white ground. Height  $3\frac{1}{2}$  inches. F.  
Compare with bowl at Sèvres Museum, illustrated in 'Early Persian Lustre Vases,' part iii. plate iv.
- Fig. 3. Similar to the above; the Kufic characters reserved in white on deep golden ground. Height  $3\frac{1}{4}$  inches. F.
- Fig. 4. Similar to the above; ornament reserved on pale golden lustre; mark on the bottom in lustre. Diameter  $3\frac{1}{4}$  inches. F.
- Fig. 5. Portion of a Dish. Similar to above; ornament painted on white ground in golden lustre. Height 3 inches. F.
- Fig. 6. Portion of a Dish. Similar to above; the ornament in pale yellow lustre. Height 4 inches. F.
- Fig. 7. Portion of a Bowl. Similar to the above; golden lustred ornament on white ground. The interior of the ornament is etched, leaving the ground reserved in white. Height  $3\frac{1}{4}$  inches. F.
- Fig. 8. Portion of a Dish. Similar to above; the ornamentation in deep golden lustre on white ground (the grounds were originally white, some are now stained grey or have a pinkish, greenish, or ivory colour). Etched ornamentation inside the body of the bird, probably executed with reverse of pencil, as suggested by Theophilus. Height  $2\frac{3}{4}$  inches. F.

These wares recall the dishes in the Berlin Kunstgewerbe Museum, illustrated in Part 3 of 'Early Lustre Vases;' they also answer to the description of the early Spanish wares described by Edrisi and Ibn-Batoutah (early XVIth century lustred fragments and portions of bowls made at Valencia were found in the excavations conducted by Count d'Hulst at Fostât). The elements of the design in these fragments suggest that they belong to the XIIIth, XIVth, and XVth centuries; but whether the vessels were fabricated in Persia, in Egypt, in Syria, or in Spain cannot at present be positively asserted. Figs. 5 and 7 are decidedly suggestive of Persian lustred ware.





Plate XIV.







## PLATE XV.

- Fig. 1. Fragment of a Dish. White paste; tin glaze (scaled); ornamentation and Arabic characters in deep golden lustre. Height  $2\frac{1}{2}$  inches. d'H. Cairo mounds.
- Fig. 2. Fragment of a Dish. White paste; tin glaze; deep golden lustre on white ground. Height  $2\frac{1}{2}$  inches. F.
- Fig. 3. Portion of a small Bowl. White paste; tin glaze; golden and ruby lustre on white ground. Diameter  $3\frac{1}{2}$  inches. Cairo mounds. B.M. Presented by Count d'Hulst.
- Fig. 4. Portion of a Dish. White paste; tin glaze; ornamentation in deep golden lustre on white ground. Height  $3\frac{1}{2}$  inches. F. Cairo mounds.
- Fig. 5. Fragment. Pale red paste; vitreous glaze; raised ornamentation in golden colour and green. Height  $\frac{1}{2}$  inch. Louvre: Susa find. Compare with Figs. 5, 6, 7, Plate VI.
- Fig. 6. Portion of a Bowl. White paste; tin glaze. Ornamentation on exterior in ruby and golden lustre; that on the interior in yellow-brownish lustre and deep brown spots and lines. Height 2 inches. Louvre: Susa find.
- Fig. 7. Portion of a Bowl. White paste; tin glaze; ornamentation in lustre colour having ruby and golden reflections. The curve of the outer edge divided into sections, as in Mr. Godman's bowls on Plate III. of the chromo-lithographs. Height 4 inches. Louvre: Susa find.
- Fig. 8. Portion of a flat Dish, with upright sides. Whitish paste; vitreous glaze; raised ornamentation; yellow colour inclining to raw umber. Height  $3\frac{1}{2}$  inches. Louvre: Susa find. Compare with Fig. 7; Plate VI.
- Fig. 9. Fragment of the bottom of a Bowl. Red paste; vitreous glaze; ornamentation (incised) in white on pale primrose ground. Height  $3\frac{1}{2}$  inches. d'H. Cairo mounds.
- Fig. 10. Fragment of a Bowl. Red paste; vitreous glaze; ornamentation (incised) in primrose on raw-sienna ground. Height 3 inches. d'H. Cairo mounds.





Plate XV.









## PLATE XVI.

- Fig. 1. Portion of a Bowl. Red paste, covered with a white slip; vitreous glaze; ornamentation incised. The colour in raw sienna and rich brown. Height 5 inches. F. Cairo mounds.
- Fig. 2. Portion of the bottom of a Bowl. Red paste, covered with a slip; vitreous glaze. The ornamentation incised and the animal slightly raised above the surface in slip. The colour of the animal is a yellowish drab having deep lines in brown, and slight touches of green relieved off a rich purple-brown ground, outside the medallion the glaze is a rich green. (The outline of a bowl adjoining this fragment belongs to Fig. 4.) Height 4 inches. F. Cairo mounds.
- Fig. 3. Portion of the bottom of a Bowl. Red paste; white slip; vitreous glaze; incised. The heraldic device of the cup in raw sienna on a yellow ground, encircled with deep bituminous brown, which has floated into the adjoining colour. Height 5 inches. F. Cairo mounds.
- Fig. 4. Portion of a Bowl (its form given above, Fig. 2). Red paste; white slip; incised; raw-sienna ground bearing heraldic device of *fleur-de-lis* in burnt sienna; the inscription in pale yellow. Height  $4\frac{3}{4}$  inches. F. Cairo mounds.
- Fig. 5. Portion of the bottom of a Bowl. Red paste; white slip; incised; vitreous glaze. The heraldic device in raw sienna and brown on a pale yellow ground. Height  $3\frac{1}{2}$  inches. F. Cairo mounds.
- Fig. 6. Portion of the bottom of a Bowl. Red paste; white slip; vitreous glaze; incised; yellow ground bearing heraldic device in green. Height 4 inches. F. Cairo mounds. The device on this fragment is composed of a combination of ancient hieroglyphic characters signifying "Lord of the two horizons," or "King of Upper and Lower Egypt." Rogers Pasha, in the article in the *Bulletin de l'Institut Egyptien*, cited above, discusses the question of the hieroglyphics appearing in arms of the time of the Mamlook Sultans. He suggests that possibly some knowledge of the ancient characters was handed down to mediæval times in the hierarchy of the Coptic priests.



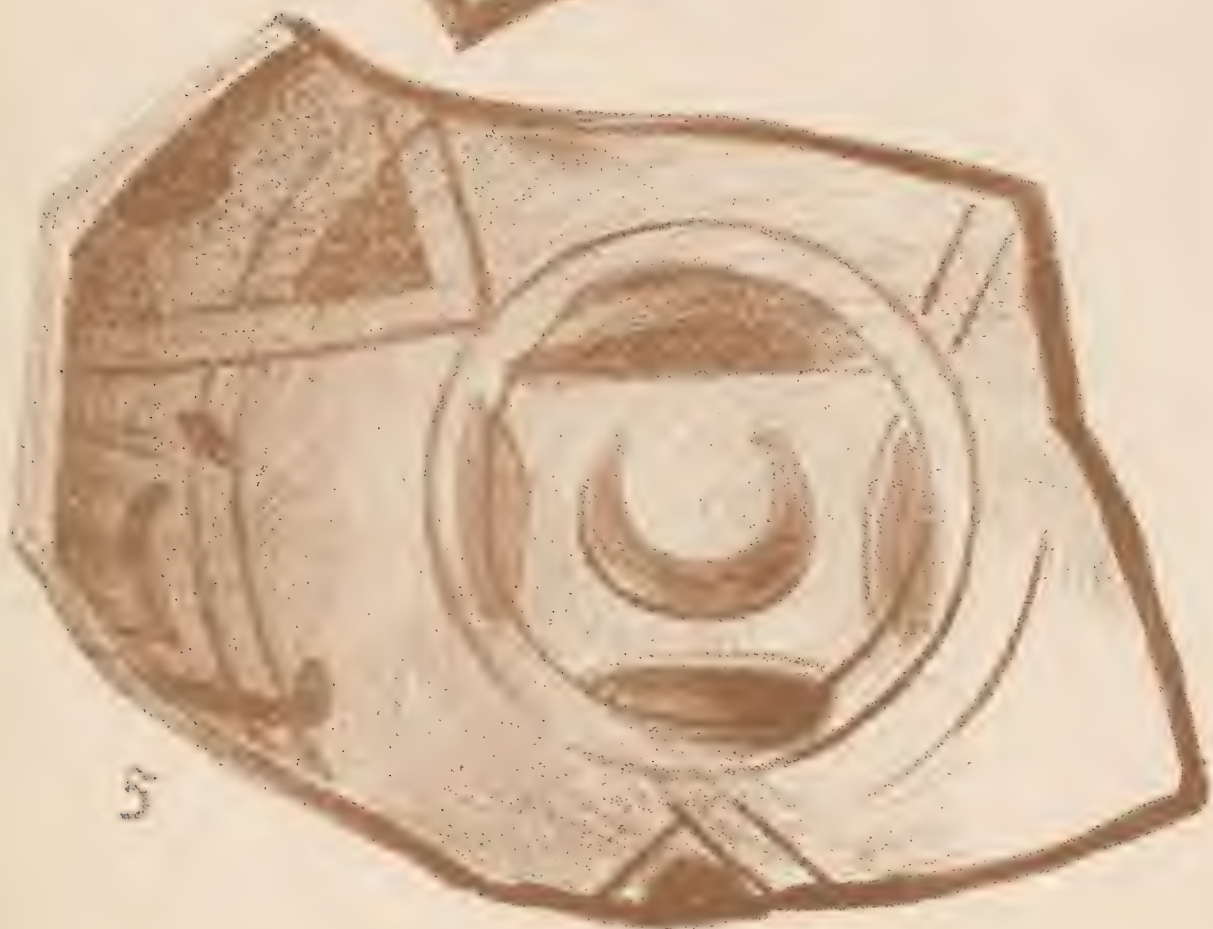


Plate XVI.









## PLATE XVII.

- Fig. 1. Portion of a Bowl. White paste; vitreous glaze; ornamentation in panels divided by interlacing bands. The white ground reserved in the hexagonal and lozenge-shaped panels, which are painted in violet, green spots sown over the ornamentation; the lines are in brown. Height  $6\frac{1}{2}$  inches. C. Cairo mounds.
- Fig. 2. Portion of the bottom of a Bowl. White paste; vitreous glaze; the bands surrounding the central medallion and defining the panels in dark blue, the rest of the ornamentation in black on a grey ground, originally white. Height  $4\frac{1}{2}$  inches. C. Cairo mounds.
- Fig. 3. Fragment, centre of a Bowl. White paste. Ornamentation painted in black reserving the white ground; the medallion surrounded by a band of blue. Height  $3\frac{1}{4}$  inches. C. Cairo mounds.
- Fig. 4. Fragment of the centre of a Bowl. White paste; vitreous glaze; the bird outlined in dark brown, the head a buff colour, the body green, the wing blue. Inscription on reverse. Height  $2\frac{1}{4}$  inches. Dr. Grant Bey. Cairo mounds. Compare with Fig. 12, Plate VII.
- Fig. 5. Portion of a Bowl. White paste; vitreous glaze; the ornamentation generally drawn in black on a white ground, the bands dividing the main lateral panels converging to the centre in dark blue. A few blue spots sown over the central medallion and also over the panels. Height 6 inches. F. Cairo mounds. Compare with Figs. 3 and 5, Plate VII.
- Fig. 6. Portion of a Bowl. Red paste; white slip; vitreous glaze; incised ornamentation, the bands in dark green on yellow-whitish ground. The lozenges in centre and the bands forming the exterior panels in purple-lake. Height  $4\frac{1}{2}$  inches. d'H. The general colour is of remarkable richness of effect.
- Fig. 7. Portion of a Bowl. White paste; vitreous glaze; the ornamentation outlined in dark brown. The spots on animal and also spots on the ground in blue. Height  $2\frac{1}{2}$  inches. d'H. Cairo mounds. Compare with Figs. 1 and 2, Plate VII. The same ware as the large vases at South Kensington Museum, illustrated in Part 2 of 'Early Persian Vases.'





Plate XVII.















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